Wounded Healer Healing:
A First Person Narrative Inquiry
Into
Wounds as Places of Learning

Mihirini de Zoysa

Module: ADOC 3 Student No.: M00375222

A Thesis submitted for the
Ashridge Doctorate in Organizational Change

Ashridge Executive Education
At Hult International Business School

29th January 2019

Table of Contents

Table of Contents

Table of Contents

Table of Contents

Acknowledgement

I was warned that doctoral study is a long and lonely undertaking. It has certainly been long. Whenever I—mistakenly—felt alone, there was always a community of family and friends to reassure me I was loved and supported. It is their presence that enabled this extraordinary and privileged journey. To them, I extend my gratitude. (I hope I have already conveyed my deep and specific gratitude to each of you.)

My narrative begins with my parents, Malini and Anura Gunasekera, who breathed life and love into me. You are the kindest and most generous human beings I know. I continue to strive to be the best version of myself, because of you. To my Ammi, for your inspiration as an unabashedly phenomenal woman, and your unshakable faith in me. To my Thaththi, for inspiring a thirst for knowledge, and for your constant encouragement. You've both encouraged me to be who ever I wanted to be, to live my own stories, even if they differed from yours.

To Dinesh de Zoysa, who I am privileged to call family and my dearest friend, thank you for your love, support and unwavering belief in me and for always thinking two steps ahead of what I may need, and for your ability to seamlessly make the impossible possible.

Thank you to my dearest friends: Harshini Fernando, Chandi Jayawickrama, Kamani Jinadasa, Shobana Cooke, Kitty Veevers-Marchant (and family), Shani Abdulhusein, Ruhanie Perera, for all the times of listening to my stories, over and over; for your honest opinions; and for your support and encouragement right throughout; and to so many more dear friends who have been part of this journey.

Acknowledgement

To my brother and sister-in-law, Isuru and Lara Gunasekera, for your love and support, and for allowing me to be a 'drop in' Aunty, to the two loveable thugs, my nephews, Divesh and Tarun.

To the late Chris Seeley, who's artistic and intellectual life, and brave-heartedness was an inspiration, whose assertion that I was a woman coming into her own, gave me the courage to do just that. I hope you will be proud of me, from your starry home. My doctoral colleagues, Christopher Goscomb, Paul Dickinson and Alan Woods, for being partners on this scholarly journey, for sharing yourself and for the generosity in celebrating me and my writing and the caring critique of my work for the last 6 years.

To Patricia Gayá, my supervisor, for willingly stepping in as my supervisor, when I was lost and struggling after the untimely loss of Chris Seeley. I couldn't have done this without you, your clear and incisive guidance, your love and support; your incredible patience in reading over and over the same chapters while I made only incremental progress; your enthusiasm and celebration when I finally began to make headway.

To Tony Davies for influencing my conclusion, for reminding me everyday that I am loved and loveable, for being a brave-hearted and consciously vulnerable man, and your commitment to writing a new story together.

Finally, to all those wounded-healers who courageously shared their stories, for inspiring me to share mine.

Abstract

This thesis is a first person narrative inquiry into my life as a woman in midlife, leaning into and learning from my 'woundedness'—with a focus on relational-wounds. Making wounds 'useful' and the idea of providing 'hospitality' as a healer is explored as part of my professional practice as a coach. In this capacity, I identify myself as a wounded-healer. I also explore such wounded-healer moments in my role as a friend, family member and partner in my personal life. As such, this research is based on two key premises: that human beings are storied creatures and meaning-makers, and that emotional wounding is an inevitable human condition.

Grounded in the methodology of narrative inquiry, the research is a consideration of wounded stories, and the influences of place, sociality and temporality for the purposes of the following: identifying dominant narratives and stuck-stories, storying and re-storying restorative meanings and generating different action choices. This is enriched with the reflective practices and action imperative of first person action research. A feminist position is taken in exploring the importance of the human need for relationality, connection and love. Dominant patriarchal structures of thought that legitimise what is valid as academic research are disrupted through the perspective and writing practice of making the personal political, sharing intimate, personal and professional stories of relational wounding and positing the need for women writing women's stories. Empirical evidence is demonstrated through vignettes, and inquiry and the analyses of these are presented through a written dialogue of the researcher's internal conversations in three different voices as a way of being evocative and creative in contributing to experimental ways of writing and presenting doctoral research.

This research hopes to contribute to what seems to be limited research into the importance of and practices of healing professionals attending to their own healing. Primacy is given to emotional wounds identified as 'life interrupted wounds', along with a brief exploration of 'everyday wounds' and 'primary wounds'. Specific ideas of my wounded-healer practices of conscious vulnerability, boundaried openness, self-compassion, emotional agility and hospitality are inquired into, along with how Buddhism (as a philosophical awareness) has influenced these practices.

A Foucauldian lens is applied to examine how therapy and the therapeutic field is potentially a site for power, using the concepts of technology of the self, dividing practices and docile bodies and bio-power. Ideas of space, place and liminality are explored to expand the ideas around hospitality in wounded-healer work.

Note to Readers

You will encounter several Sinhala words or colloquial use of English, often with a superscript asterisk*. If not explained within the main text, you will find these in the Glossary.

Some literature referenced and quoted in this thesis were accessed via electronic books. In these instances, instead of page numbers I quote locations (abbreviated as 'loc').

In honouring my developing feminist perspective, I have made a conscious choice to use the pronoun her/she to refer universally to men and women, unless the reference is specifically to a man. That I feel the need to explain myself is a testament to how 'man' has been normalised to mean human.

Part I: Framing

But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice
which you slowly recognised as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do—
determined to save
the only life you could save.

From 'The Journey' ~ Mary Oliver

Chapter 1
Introduction

Welcome

It's an honour to meet you within these pages; to have you enter my world through my words. Ideally, we would have met in my home. In that spirit, I invite you into a world of my making, saying, 'I am so happy you are here, do come in'.

You walk into my living room and notice the teak wooden floor. If you take off your shoes as some of my guests like to do, it will feel cool under your feet. You note how spacious and airy the room is, bathed in the warm light streaming in through the curtains on the large French windows. If you need a good back support, you will choose one of two old Chinese-style straight-backed chairs. Perhaps you prefer to sink into one of the inviting large couches—upholstered in linen for coolness on warm days—and tuck your feet under you. You are welcome to stretch out and rest your legs on my glass coffee table. It is sturdy with a solid base. Meanwhile, the rhythmic drone of the ceiling fan soothes you as it cools. If it is daytime, I will serve you tea or coffee, maybe with something sweet like 'pani-pol' pancakes. It's a crepe, stuffed with freshly desiccated coconut, lightly spiced with cardamom and cooked and sweetened with the dark treacle made from the kithul* tree. If it is evening, maybe some wine, with cheese and crackers.

This has been a space in which I have held people and been held. Friends, family, partners and clients alike have sat here talking, sharing, laughing and sometimes crying—with and even for each other. As I share some of my stories with you, I feel we deserve this kind of space. In this world of my making, you will share your stories with me too, and if not with me, with someone else.

This thesis explores my wounded-healer experiences and practices. Wounded-healers are people who in acknowledging and attending to their own pain and suffering, make their learning useful, in the service of attending to the pain and suffering of others. I inquire into the following in this thesis:

1. **How can I learn to attend to my own woundedness and healing and make this learning useful in my professional practice of coaching and in other relationships in my personal life?**

2. **How do I become a wounded-healer, and what are the practices I can develop in becoming a healing presence for others?**

3. **How is the wounded-healing concept and practice I have developed through this thesis of service to other helping professionals?**

As you read my stories, I want to engage you in reflecting on your own life experiences, especially on the inevitable human condition of being psychologically or emotionally wounded at some point or other. This is a gentle invitation to acknowledge the humanness of your pain, and realise you have the capacity to heal, often with help from others, and through your own innate or learned inner resilience. I invite you to reflect on the lessons you have learnt from your hurt. Notice the victim stories you have re-authored to empowered stories; how you have crafted stories you tell yourself; how you have stepped out of stories that kept you stuck; and how in changing your narrative, you seek new ways to live and love in this world.

I hope you find how extraordinary you have been in your ordinary day-to-day life. I hope you acknowledge how you have been a comforting space for others to heal from their own wounds, and how this changed and connected you in relationships.

If you are a healing practitioner/helping professional, a coach like me, or a therapist, doctor or nurse, I hope my stories inspire you to reflect on your practice, to find opportunities in your own context to use and experiment with the practices shared in here, and generate new practices and actions. I hope you find my stories and the stories of other wounded-healers a compassionate companion in your own struggles and triumphs in attending to your own wound-healing. In doing so, I hope you can make your wound-healing a place of learning, for healing others.

The story I invite you to listen to, reflect upon, critique and engage in, is mine: a woman, in midlife, reflecting on and learning from her relational wounded experiences. It's a story of how I learnt to attend to my healing and 'make this learning useful' in my coaching practice and personal relationships. It's my story of becoming a wounded-healer and the practices I developed in becoming a healing presence to others.

I want to inquire with stories. And stories must be shared and must start somewhere, in some place and time. In that spirit, I share mine.

Placing: Where I Come From

In Sri Lanka, a question often asked when you first meet someone is 'gama* kohedha*' (where is your village?). They want to know where you live and where you/your parents were born. More personal questions, about who your father is, whether you are married, if you have any children and if not, why, etc. are then asked. Most outsiders find this invasive. Place places you and is also a political act. It is similar to how a passport works when you enter a foreign country. Where you are from, can influence your rights to enter, whether or not you are accepted and how you are treated. As narrative inquirers—and I suspect many Sri Lankans are naturals at it—we ask similar questions, to place you and ourselves in context.

I am a 45-year-old Sri Lankan woman, divorced, with no children, and living and working in Colombo. I was born in Colombo as were both my parents. My paternal grandparents were born in small villages (Rilawala and Polgasovita) outside Colombo, in the Western Province and educated largely in village schools. My maternal grandparents were born in towns in the Southern Province (Panadura) and the Central Province (Matale) and were educated in large city schools. My father is an ex-tea-planter, who left plantation management to take on a corporate management role. My mother worked from the time she was 19 until she was 64 years old, first in administration and then in human resources. My younger brother is in the senior leadership of a well-known blue-chip company, married, with two sons.

My primary schooling was at Visakha Vidyalaya, one of the largest all-girl government-funded Buddhist schools in Colombo. I have a BSc in Economics from the University of London (1996) and a MSc in Responsibility and Business Practice from the University of Bath (2009). I began the doctoral program at the Ashridge School of Business in 2011.

I met my ex-husband, in 1993, when I was 21 years old, and I married him at age 25, separating when I was 38 years old. My working life began at age 19, first in software development programming and then Business Process Re-engineering. At age 28, I founded Corporate Druids, and have had a flourishing organisational development (OD) consultancy, leadership coaching and workshop facilitation practice for over 17 years.

Some of you will find a story in this short biography, in between the lines of place, events and temporality. Depending on the questions you ask or where you come from, how you 'meaning-make' and 'story' me may be different. For example, if you are Sri Lankan, you may guess that my father attended one of five well-known boys' schools in Colombo. Fifty years ago, still under the influence of the British colonial legacy, tea planting was a prestigious job for most English-educated men from the 'right families' and 'right schools'. Given this background, it will not surprise you to learn that I think of English as my mother tongue, as we spoke it predominantly at home.

You may also wonder and want to know whether I am a Buddhist, given I come from one of the most well-known Sinhala Buddhist schools. I would answer I grew up with the influence of Buddhism and only explored it as a philosophy and practice in my adult years, driven primarily by my spiritual journey, rather than the socialisation provided by the school.

That my mother worked is unusual for the times she lived in. None of my grandmothers worked in paid jobs, but all became lawyers, doctors, dentists and educators. All my life, I watched my mother shape her career as she went along, always stepping in and stepping up. Her strong influence and my parents' advice to study—to always have a career and something to call my own—reveals a deeply ingrained working and learning ethic. Many in my

immediate and extended family worked for others as employees. That I, a young woman at the age of 28, stepped out of this narrative is also unusual.

What is not so unusual is that I got married when I was 25 years old. Neither is divorce as uncommon as it would have been 50 years ago. What is somewhat unusual is that I continue to have a loving friendship with my ex-husband and his family. It is even more unique considering that the core of this thesis is about relational wounding, and the narrative beginnings—for the purpose of this thesis—are located in the breakdown of my marriage. We parted—and continue to treat each other—with respect and deep affection. I believe one of the contributing factors for this, from my side at least, is the core of this thesis—the practice of the wounded-healer, learning to story and re-story the way we make meaning of the events and relationships in our lives—of learning to let-go, let-be and let-come.

For the moment let me briefly explain my career journey. Becoming a software programmer was more of an accident, when I converted a three-month course in Information Technology into a one-year diploma, leading to software programming work at 19. I proved to be an inept programmer, but with an innate skill for systems and business analysis. This led me to a position championing Business Process Re-engineering, popularised at the time by James Champy (1993).

The marital relationship breakdown—a 'life interruption', a concept explored in the next chapter—led me to re-imagine, re-define and re-story my relationship with my ex-husband, and also with myself. Navigating the changes in my personal relationship, compelled me to develop my communication and interpersonal skills, which I transferred to my professional life. Alongside, I was developing a skill and passion for working with people and processes and understanding how these interacted in

organisational systems. I enjoyed guiding clients in seeing themselves in new and different ways; coaching them on communication skills to help them understand others and to be understood in return; and to connect deeper with others at work and at home. These developments inspired me to become an entrepreneur at age 28 and Corporate Druids came into being.

Having welcomed you into my inquiry, below I outline the key contributions of this thesis and provide a map to this thesis.

Key Contributions

As you read this thesis, you will notice I am building my ideas and practices on some giants who have gone before me in the field of action research, narrative inquiry, therapy and gender. The following are some ways in which I have taken these ideas and wrestled with them in my context and my own story, and used, shaped or deepened them in new or different ways in the service of my inquiry.

- This thesis adds to the field of narrative therapy, narrative inquiry and the small body of work on wounded-healing, to move through and move forward into healing stories through the ideas and practices of narrative healing. I specifically explore practices of conscious vulnerability, boundaried-openness, self-compassion and emotional agility. Healing practices in these fields are further developed by methodologically placing this work as first-person action research by bringing in the action imperative to narrative inquiry: to use storying and re-storying to make new meaning, envision new possibilities, and choose new and different responses and actions in the world.

- The action imperative of first-person action research and the meaning-making of human experience through narrative inquiry are brought together as a methodology to inquire primarily into personal sphere stories, specifically emotional and psychological wounded stories, as a ground for learning and a way of informing scholarly research and professional practice as a coach. This is a deliberate blurring of the private and public life of the researcher and the researched subject matter to widen the large body of work of first-person action research in social and organisational change. The primacy to personal wounded-healing as a way of contributing to change agency and practice in professional contexts is also a political act, challenging what is the norm for researcher-scholar-practitioners to inquire into and also contribute to feminist ideas of making the personal political.
- This thesis also adds to the feminist study and research of women writing women's stories, equally grounded in their personal, professional and academic worlds, and in their relational and gendered experiences, as being necessary and important in disrupting dominant patriarchal ideas of what counts as worthy of being researched.
- As part of sharing women's stories and adding to the body of feminist writings, this thesis particularly focuses on sharing relational stories to build a compelling argument that loving and nurturing relationships are fundamental to human well-being. It also argues that the lack thereof is a cause for hurt and pain. Stories of love and loss, particularly from the personal and intimate sphere of a woman in midlife, are shared, as a way to bring in a more complete experience of human life into academic research, disrupting a patriarchal academic framing of what is 'suitable' for scholarly inquiry. Sharing relational stories also adds to developing the ideas and practices in coaching and therapeutic fields. This thesis attempts to challenge traditional ideas of a coach/therapist being distant/removed from the client, projecting

herself as a healed-healer, and to encourage the spaces between coach/therapist and client to be more relational, where the coach/therapist allows herself to be seen and known for her full human experience, especially as a wounded-healer herself.

- Last, but not least, this thesis brings in experimental and creative writing as a way of representing doctoral inquiry by sharing personal stories and internal conversations of the researcher, in the form of an imaginal poly-vocal conversation, inquiring into theory and scholarly practice. The deliberate attempt to write the researcher's subjective experience evocatively and with critical subjectivity adds to the growing body of work on narrative inquiry and auto-ethnography.

Below is a map of how these contributions are demonstrated in this thesis.

A Map

Part I of this thesis (chapters 1 to 4) frames and situates the inquiry in its methodological and theoretical landscape. Part II (chapters 5 to 7) focuses on practice and uses creative forms of writing: vignettes to demonstrate practice, and a polyvocal conversation of 3 imaginal voices to discuss and analyse the vignettes. In Chapter 8, I share my concluding thoughts. Three addendums at the end of Part I and Part II—using the lens of Foucault (Addendum1), space/place/liminality (Addendum2) and writing as method (Addendum 3)—show fresh cycles of inquiries that took place, post-viva, at the request of the examiners.

Below, I summarise each chapter. At the end of each overview, I briefly reflect (in italics) on the overall contribution of each chapter to my emerging understanding of the inquiry and development of the thesis.

Part 1: Framing

Chapter 2: Wounded-Healer

This chapter frames and explores the archetype of and ideas around the wounded-healer, primarily from the therapeutic field. It explains what I mean by wounds and begins to answer my first research questions of what I mean by making wounds useful.

I locate the Christian Minister, Henry Nouwen's (1979) work as an inspiration and draw from therapists and writers in the therapeutic field to explore wounded-healing as a concept. One of the primary ideas I explore is that the wounded-healer, having understood her wounds and in learning to attend to

them, develops compassion for herself; enabling her to develop compassion for others. This understanding from her own experience opens an inter-subjective relational healing space with her clients.

I identify the failing of my marriage as a 'life interrupted' wound and locate the impetus for my research therein. I also briefly explore the other ways in which I make sense of wounds, such as the primary wounds we experience in our childhood and everyday wounds, which are the daily transgressions in our lives.

Stories from therapists, medical doctors, and other helping professionals about their own struggles of being wounded assuage my feelings of being alone. Others have traversed this path before. But there is a tension in the helping professions, especially in the field of therapy and coaching, of the ability of the practitioner to be of service, if they too are wounded. Theory and literature speak to the lack of training and visibility on how practitioners should attend to themselves as well as self-healing practices and journeys. This chapter has contributed to developing an ownership to attend to my wounds, to be more courageous to share my stories so that others can learn from these and share their stories. Being wounded does not prevent me/us from being of service to others. In fact, the acknowledgement of these wounds, and learning to attend to them, makes me a more compassionate and able companion for my client.

Chapter 3: Methodology

Here, I focus on situating this research in the field of action research, particularly first-person action research and narrative inquiry. This chapter explores how I inquire into my research questions. As a testament to the emergent nature of the research process that is very much a part of first-

person action inquiry, I describe how I came to refine my inquiry question and my methodological stance. I explain that the appeal of first-person action research is the moment-to-moment inquiry and validity of individual experience. It also situates the researcher in the world with an imperative for action and experimentation. I frame my understanding and use of the terminology of narrative and story throughout the thesis and explain narrative inquiry as being about place, sociality and temporality. Thereafter, I look at the qualities of narrative inquiry that locate myself as a researcher inquiring into my stories. I illustrate the methods that underpin this inquiry and thereafter signpost the quality and ethics criteria by which I judge my work and the rationale which underpins these criteria.

This chapter, in finding and grounding myself in my chosen methodology was pivotal in my transition from practitioner to scholar-practitioner. What was hitherto an evolving life inquiry, acquired focus and rigour as part of noticing, inquiring, researching and sharing scholarly research. Daily practices became grounded as methods for gathering data and evaluating outcomes. If an inquiry is a journey, then the methodology became the vehicle in which I travelled. This chapter provided the parameters and boundaries of the playing field, the rules and criteria for playing. The methodology provided a framework to evaluate the validity of the research and held and guided me in my research choices and methods.

Chapter 4: Gender

This chapter begins with a story of how I became a feminist and the process by which the patriarchal blinkers that blocked a multi-perspective, multi-storied and particularly gendered view were taken off. I explore gendered experiences and the relational through feminist literature. By contextualising

myself as a Sri Lankan, urban, English educated woman, I demonstrate how Sri Lankan women, women writers and women's stories have been shaped by our history: of colonisation, subsequent independence from the British and a Sinhala Buddhist nationalistic movement, and the patriarchal frame within which these events are storied. This chapter builds on the ideas of feminists and women writers, that writing women's stories—wording our voices into text, to speak to our lived experience—is imperative in understanding the full breadth and depth of human experience, especially those experiences of love and relationality, often ignored in academia. In this chapter I make the personal political, thus highlighting the wider implications of this thesis and making the learning relevant and useful for other practitioners.

If the methodology chapter was the vehicle in which I travelled on my inquiry journey, then this chapter was one lens through which I viewed my journey. My early struggle was with knowing this was a relational inquiry, but I could not find the academic language—through which patriarchy frames validity—to speak to it, until I read feminist and women writers. Through feminist literature and research, I make the relational valid for inquiry, locating my ideas of relational wounding. Most significantly, I identify love, loving and being loved, as a primary ingredient for human wellbeing and the lack of love, a locus for relational wounding.

The research into gendered experiences and the relational through feminist literature was a healing balm, to my confused and self-blaming self. Becoming a feminist helped me to understand that my feelings of inadequacy, loss of voice, and invisibility were not necessarily my fault. I was a product of a patriarchal system that systematically oppresses women, causing these feelings of inadequacy etc. to arise in the first place and be perpetuated ad nauseum. This chapter, therefore, speaks to the idea that narrative inquirers understand stories through developing multi-perspectives. As such it becomes a way in

which wounded-healers can make new/different meanings of their (and their clients) personal/relational stories, thus making space for alternative and healing stories to take place.

Post Viva Cycle of Inquiry: Addendum 1

Foucault: Reflections Within the Therapeutic Field

At the viva and based on the feedback of the examiners, Foucault was posited as another interesting lens to reflect critically on my inquiry and thesis. Thus, this addendum explores four Foucauldian concepts: technologies of power, dividing practices, docile bodies and bio-power; and reflects on them within the therapeutic field, and their implications for my inquiry.

If the feminist lens in this thesis makes the personal political, the Foucauldian lens makes the political personal. This cycle of inquiry added another theoretical dimension in understanding how individual grief (woundedness) is politicised through the field of medicine. The politics of defining and shaping wounded experiences, and what counts as wounds and how wounds are framed and subjected to 'treatment' is also explored.

As therapists, there is a responsibility to not to blindly pigeonhole clients into pathologized and medically categorised conditions, but to question them, and to support the client to de-objectivise themselves from the problems, and to find resolutions. The professional mask that therapists wear becomes a tool of power, again imposed by institutions of power such as medicine and mental health. Stripping the mask can change the relational power between client and therapist, creating a more intersubjective relationship.

A contribution to my learning as a result of this inquiry was the reminder to look at how medical (western) cultures have medicalised/codified the way we (Sri Lanka/Eastern/Southern Hemispheres) understand and respond to grief, bereavement and mental health. Talk therapy/coaching/counselling all have their place, and it is my chosen practice in how I engage with my clients. I have equally developed an appreciation for relational, communal, religious and cultural healing rituals that have traditionally been in place to support a grieving/wounded person. And as a coach, I help my clients find ways to heal that are also personally, culturally and socially relevant.

This addendum speaks further to the inquiry question of how this thesis is in service of other helping professionals, by giving the practitioner another lens to reflect critically on how the therapeutic context can be a site for power—for example, on how the therapeutic process can influence clients on how they construct and reconstruct how they see themselves (their identity), the manner in which they and their narratives are positioned as 'normal' or needing treatment to 'become normal'. This understanding thus paves the way for the practitioner to question 'how has this or that come to be', to develop critical reflexivity, sensitivity and responsibility in enabling the client to take ownership of their healing process.

Part II: Practice

Part II invites the reader to experience the shape and form of the writing differently. Each chapter has several vignettes that speak to the chapter topic. I inquire into these vignettes, in an imaginal polyvocal conversation I come to refer to as the 'couch conversation'. The voices are Mihirini, the narrator; Mano, the Coach/Therapist; and Vidhya, the Researcher. This writing form aims to evoke the reader to reflect on the stories shared and to inquire

narratively into their own stories. Part II shows how as a practitioner I make my wounds useful in developing my coaching practice and relational life. It also demonstrates my wounded-healer practice and signposts how these can be in service for other wounded-healer practitioners.

The voices were initially a creative writing device to access my inner conversations to think through the stories from a multi-perspective, multi-dimensional way. As I continued writing, this device—a polyvocal conversation—evolved as a critical practice. The significance of writing as method was apparent only after the thesis was written-up. As such, a meta-reflection on writing as practice is included in the penultimate section (addendum 3) in this thesis, whilst the polyvocal conversation as a method is described in the methodology chapter.

Chapter 5: Wounded stories

I share stories of relational wounds of betrayal, shame, guilt and heartbreak in this chapter. These stories serve as a baseline of how I used to respond to being wounded. This chapter speaks to the inquiry question of how I am making sense of my wounds (specifically life interrupted and everyday wounds as defined in chapter 3) and their relational nature; of how these insights help me develop an understanding of the woundedness of others in my practice; and make this learning useful for other practitioners. It serves as evidence for the restorative stories and practices shared in Chapter 6: of how I learnt to move through and move on from my wounds and attend to my healing as a wounded-healer.

The stories I share reflect how my self-esteem is very closely linked to how others see me, especially those who I am close to. Here, I link the feminist

arguments of the importance of relational life and demonstrate through my stories how human beings seek to be loved and acknowledged. This chapter speaks to my developing appreciation as a narrative inquirer of how sociality (especially embedded in a patriarchal system in my role as a friend, spouse, professional colleague, adult child), place (specifically in a Sri Lankan/South Asian context) and temporality plays a role in how I understand and heal from my wounds. Thus, it contributes to my development of the same critical reflexivity towards my clients, of these aspects in my practice as a coach.

Chapter 6: Restorative stories

This chapter draws together the threads of first-person narrative inquiry outlined in the Methodology chapter and explores stories of how I attended to healing my wounds. I clarify I am in no way suggesting I am a 'healed' person, nor that I have a panacea for wounds. This chapter is primarily about sharing the different practices I identify as being important, as a wounded-healer, to story and re-story my wounds to make new meaning, to generate different options and responses and to take empowered action in the world. For the first time in this thesis, I bring in how my inquiry into Buddhism influenced my practice as a wounded-healer.

I use the stories and the 'couch conversation' to explore four concepts that this thesis identifies as contributions to my wounded-healer practice: conscious vulnerability, boundaried openness, emotional agility and self-compassion. I explain that conscious vulnerability is the practice of showing one's feelings and thoughts with courage, without shame, and where vulnerability is not a weakness but a strength, enabling one to connect to and relate with another person at a deeper level. Conscious vulnerability becomes a possibility to those who mindfully engage in cycles of inquiry, reflection and action. Boundaried

openness is a companion practice to conscious vulnerability: a way in which you learn to look after yourself, so you learn when it is safe to be consciously vulnerable or not, and continue to learn from your wounds in the service of the emotional wellbeing of others and yours. Emotional agility is the ability to move between emotions without being stuck, and the ability to story and re-story, and make new meaning. Self-compassion is the ability to accept, acknowledge and love oneself, letting go of the shame we carry of whom we think we are and of our mistakes. It is the practice of self-love; love of your own human journey.

This chapter deepened my commitment and inquiry into using my writing practice as a way of healing while writing. The polyvocal conversations were cathartic as they peeled layers in the story and also allowed me to engage with my emotions whilst giving me distance from my emotions as I was writing them in 'other voices'. The writing practice also enabled me to demonstrate the multi-perspective complexities of wounded-healing stories. Thus, the stories go beyond being personal stories to being 'research stories'. I also understand that healing is also relationally constructed by our personal and social relationships and contexts. Yet, to love oneself and to make choices towards one's wellbeing is an individual choice and commitment. This and the previous chapters tested the aesthetic, creative, ethical choices in writing in the service of an academic thesis.

Chapter 7: Hospitality

Having developed my practices of learning to attend to my woundedness and healing process, in this chapter I specifically attend to the second inquiry questions of how my learning is in the service of being a healing space for others. Here, for the first time, readers are introduced to the concept of

hospitality, inspired by the work of Henry Nouwen (1979). I use the idea of hospitality—of treating a guest with practical care and deep attention, without judgment, and to being present to their needs—as a way of the wounded-healer. The stories draw out how I, as a coach or, in some cases, as a friend, enable others to practise conscious vulnerability, boundaried openness, emotional agility and self-compassion. I show how I invite others to make new meaning of their wounds, to story and re-story so that they too can move on from stuck stories and take empowered action.

This chapter further experiments with writing as method and writing as craft, in order to show multi-layered accounts of the stories: of a 'coaching/helping/healing' conversation/story, alongside my thoughts and inner conversations, overlaid with an analysis/commentary on the conversation/story.

This chapter highlighted the opportunities and possibilities of writing as a way of sharing and demonstrating practice and paved the way for me to continue experimenting post-thesis. Thus, this way of writing serves two purposes in the service of making my learning useful: firstly, to give other helping professionals as many nuances as possible, textually, to what hospitality looks like; secondly, to invite other academics to inquire into their practices through different writing forms.

The arguments I build throughout the thesis that the personal is political and my developing writing practice, opened spaces to show how my wounded-healer practice is relevant in personal and professional relationships. Thus, I position this thesis as relevant to anyone interested in building their skills and practice of being a healing/helping friend, parent, adult-child, coach, therapist and helping professional.

Post Viva Cycle of Inquiry: Addendum 2

Hospitality: Spaces and Place for Healing

I explore further the idea of hospitality through the lens of 'place', with specific reference to wounded-healer practice as providing a place of healing. I look to therapeutic literature on the use of space and place and reference the works of human geographers as a basis for this exploration. Here, I also use the concept of liminality to reflect on the in-between place clients find themselves in, of being wounded and healing, and what it means to support clients in such liminal places.

Literature and client feedback clearly demonstrated that clients thrive in places that make them feel at home. While clients felt at home in my home—my living room—their feedback that their initial response was of apprehension at invading my 'home space' couldn't be ignored. This post-viva reflection further deepened my inquiry into personal/professional boundaries of places of work, resulting in refurbishment and transformation of my study into a home-office for wounded-healing work. These iterations of inquiry clearly demonstrated the ongoing, live and emergent nature of action research and my wounded-healer inquiry. This chapter serves as an invitation for other helping professionals to inquire into how physical places influence the process of healing. The concept of liminality expands the understanding of 'holding space' and contributes further to the practice of providing 'hospitality' to others in wounded-healing.

Post Viva Cycle of Inquiry: Addendum 3
Writing as Method

As signposted earlier, the significance of writing as method in this thesis emerged at the end of the writing process. The original conclusion acknowledged this emergent practice but did not foreground its significance. At the viva, the examiners invited me to take a step back and reflect on its development, significance and contribution to my wounded-healer practice and to academia. They also invited me to expand on how it was influenced by other writers/practitioners, with a specific focus on Jane Speedy as a central influencer. Thus, aptly, this addendum sits right at the end of the thesis to honour that emergent insights and development of the practice.

Here, I realised the significance of the way in which my text tries to balance being readerly—texts which treat the reader as a receiver for content chosen and fed by the reader—and writerly—where there is space in the text for the reader to engage in and interpret the text. Various ways in which stories and text are presented in this thesis contributes to a movement to treat academic texts as emergent, as a craft and as an artistic endeavour.

The theory and practice of writing as method and inquiry, highlighted the difference between sharing inner-monologues and autobiographical stories as is, to sharing such writing with purpose. The polyvocal conversations, comments/signposts to the reader to the relevance of the writing, or the critical reflection of such writing thereafter. It makes such writing useful as relevant scholarly research data.

Writing as method has enabled me to move on from practitioner to scholar-practitioner. It has strengthened my feminist scholar voice whilst enabling me

to expand on making writing academically useful as a creative endeavour. Writing as method in this thesis contributes to a growing body of feminist literature of women writing about women, practitioners engaging in scholarly research, and helping professionals' self-care and wounded-healer practices.

Chapter 8: (Not a) Conclusion

The resulting new lines of inquiries that arose from the additions to the thesis post-viva resulted in re-writing the conclusions. My inquiry, as is life, did not stay still. This conclusion reflects where I am, at the end of 2018, nine months post-viva.

This thesis, as a first-person action research, demonstrates the contributions to my development as a wounded-healer. But this thesis is for other wounded-healers too, and for the clients with whom I work. In the conclusion, I highlight and signpost some lessons I hope other wounded-healers would benefit from, along with how I hope my clients will go on to benefit from this work, beyond my wounded-healing relationship with them. Some limitations, challenges and tensions I have not addressed in this thesis is also discussed. I then share a realisation, brought on by political events outside my control, that the political is personal, as much as the personal is political. Finally, I share how I find love within and without, as a result of this deep inquiry into my lovability and my relational life.

As my voice grew stronger in sharing my stories with conscious vulnerability, I am also faced with the tension around private/public identity in how others view/judge my professional competence. This is an ongoing inquiry into how I build awareness around the humanity of the healers' journey in serving their clients whilst reframing judgments (and criticism) as valid concerns for co-

inquiry. This continues to expand my first inquiry question of how this research changes and influences my practice.

Stepping back from the thesis highlighted an important limitation—the absence of a formal second-person inquiry. Embarking on a second-person inquiry with other wounded-healers or clients on the effects and impact of this work would have enriched this thesis further. Such an inquiry—in the future—will expand my third inquiry questions of how this research serves the helping professionals at large.

Woundedness is not the territory of the individual psyche. Wounds and hurt manifest in organisations and organisational life. Thus, this research is relevant to organisational development initiatives. I share a brief example of such an initiative that demonstrates my approach and practice. This expands the ideas of becoming a healing space (as inquired into in the second research question) to not only individuals but also groups, teams and organisations.

Upheavals in the political situation in Sri Lanka brought home to me that as much as the personal is political, so is the political personal. For the first time in my life, I re-storied how I saw 'activism', and in yet small tentative ways have begun to join in conversations, in the hope that my voice at a personal level may become part of re-storying the narrative of our island nation. This widens the boundary of inquiry into a personal woundedness into the political and public woundedness and contributes to expanding—in the future—all three research questions outlined at the beginning.

More tea?

Now that you have met me in place and sociality, and have some insights into what's coming, I invite you to make yourself comfortable. In sharing my personal stories, I am presenting myself with conscious vulnerability. I stand here with boundaried openness, as I share these stories with sensitivity and mindfulness to the task at hand, which is to serve the purpose of a first-person narrative inquiry into the practices of a wounded-healer. I hope you see how I develop self-compassion through these stories. I hope you'll practice compassion and care, as I invite you into my world, its range of emotions and stories.

Don't wait for me to pour you a cup of tea. Please help yourself, as we settle into exploring my stories and learning from them.

"The wound is the place where the light enters you."

~ Rumi

Chapter 2

Wounded-Healer

This chapter examines a premise of this thesis: that of the 'wounded-healer'—a person aware of and paying attention to her own wounds, and healed or in a process of healing, thereby able to relate to and support the 'wound-healing' of others (Stone 2008 cited in Shadley and Colleen 2013).

The wounds I refer to specifically, are the pain and hurt registered mentally/emotionally/psychologically. Physical pain is considered when the pain registered physically—such as when your heart or headaches—is rooted in emotional or psychological wounds. 'Healing' here is about "*renewal, about metaphorically finding the gold in the ashes of our lives*" (Mead 2011, p61), i.e. emotional or psychological restoration, and not to be confused with the curative in terms of a sickness or disease. This thesis thus foregrounds the wounded-healer concept, as my inquiry mindfully pays attention to my wounds as a source of my own healing (Nouwen 1979) and learning, intending to make "*suffering useful*" (Frank 2007, p182) in the service of healing others.

I first define the conceptual grounds for the above claim by exploring stories of wounded-healers—often found in spiritual or religious literature, and to some extent in therapeutic literature. I imagine therapists as modern day secular healers, without the structures and guidelines of religion (Hycner 1993), possibly replaced by different ethics and practices of therapeutic traditions. This thesis examines both spiritual and therapeutic references to explore the use and significance of the 'wounded-healer' concept. The term therapist here mostly refers to mental health professionals. However, therapists may be drawn from a variety of disciplines: medicine, education, psychology, social work and coaching, as well as theology and religion and in homes, offices and schools (Satir 2013). I conclude this chapter by framing the different types of wounds explored in Chapters 5, 6 and 7.

A caveat before I dive in further. While my inquiry focuses on 'wounds' as places/spaces of growth, experiences of joy are also opportunities to grow and learn. For too long, however, I practiced a 'positive attitude', by contriving joy over the darkness of pain: possibly because acknowledging the hurt would have been too painful. Systematic patriarchal conditioning (explored in Chapter 4 and Part II) also contributed to invalidating and silencing relational hurt. There is an inclination in 'new age spirituality—a worldview where your life attracts what you feel, think and envision—to not indulge in negative thoughts or fears, lest they become self-fulfilling prophecies. Hence, the idea of thinking 'positively'. It could be argued that 'positive thinking' is a way of 're-storying'. As I continue to pay attention to how I hold my emotions and moods, I am aware they often colour the way I experience things. But I no longer suppress what I feel/know, nor contrive a positive spin. The process of storying and re-storying thus evolved in my personal practice/approach to wounds as a means through which I critically examine the way I ascribe meaning to what I think, feel and experience.

Another caveat: you may wonder if I imply that all wounds have meaning and happen for a reason, even a 'divine' life lesson. That is not my intention. Some wounds—of terrible accidents or atrocities—are beyond comprehension and sometimes meaning cannot be found in them. Tim Lawrence, a grief counsellor and a wounded-healer himself, in learning to live with cerebral palsy and dealing with grief and loss in his own life, says, "*[s]ome things in life cannot be fixed. They can only be carried*" (2015).[1] And, whether the intention or desire is to carry, heal or let go, I am interested in how we hold pain and/or allow healing and/or accept events in our lives, through the act of re-storying.

[1] http://www.timjlawrence.com/blog/2015/10/19/everything-doesnt-happen-for-a-reason

The Wounded Healer From Old Stories

The 'wounded-healer' is an archetype. An archetype is a universally recurring theme, symbol or representation of something that gives meaning across space, time and even cultures (Kirmayer 2003). Because archetypes appear in myths, folklore and fairy tales, they represent overarching meta-narratives. They become useful ways to compare and contrast individual personal stories. Understanding my life through the archetype of the wounded-healer has been comforting: to know my wounded-journey is a human condition.

Jung (1966) compares psychotherapists to Chiron—a centaur, a tribe of half horse-men—a well-known healer in Greek mythology, as a wounded-healer archetype. An arrow accidently wounded Chiron and though the wound was incurable, he continued to attend to the healing and mentoring of other well-loved mythological heroes. Regarding the psychotherapist, Jung (1966) says,

> *"[...] it is his own hurt that gives the measure of his power to heal. This, and nothing else is the meaning of the Greek myth of the wounded physician*." (para 239, p116)

Henry Nouwen (1979)—a Christian pastoral theologian, whose work 'Wounded Healer' inspired the title of this thesis—shares that his own brokenness and psychological 'imperfections' helped him as a pastor to attend to the suffering of others. He describes it as,

> *"[…] a constant willingness to see one's own pain and suffering as rising from the depth of the human condition which all men [sic] share*" (p93)

He asks "*[w]ho can take away suffering without entering it?*" (p76). Because it is only when you understand suffering, you can understand and heal the suffering of others.

Jung and Nouwen claim that paying attention to our own wounds and working through them give us the ability to empathise with the human condition of suffering. Our compassion for the human condition enables us to support others who may feel alone in their own woundedness. This idea of compassion is inexorably woven into the ideas and practices of the wounded-healer in this thesis.

Before I pick up the thread of the therapist as wounded-healer, I'd like to discuss two examples of the wounded-healer archetypes from spiritual and religious traditions: the Buddha and Christ. I choose to explore these two historical figures because they are personally (and universally) familiar.

The Buddha and Christ are generally portrayed as 'heroes' (Campbell 2004) who have 'healed themselves', or attained a divine form after finding the path to salvation. Their existence in human cultures seems to be about helping and healing the human condition in how to live well in this life, and in some cases in the after life. While pain and wounding is hard to escape in our human journey, I am not implying that great suffering is the only thing necessary for our development. Nor is my idea of a wounded-healer a heroic person—on a lone individual journey—delivering humankind from their suffering. In fact, in Part II you will see me talking about my wounded-healer journey very much as a relational learning process. While acknowledging how history and spiritual traditions have mythologised and divinised them, I am interested in the Buddha and Christ because they were mortal humans who understood the human condition and attempted to heal their suffering, thus exemplifying the wounded-healer archetype.

The form of Buddhism that is practiced in Sri Lanka is more ritualistic and a 'spirit religion' than what the traditional Buddhist scriptures specify

(Gombrich & Obeyesekera 1988). However, it's not the heroic nature of his journey (Campbell 2004), nor the rituals that inspire me. Rather, it is his core teaching, which comes from 'understanding for himself' the suffering of the human condition—a central characteristic of the wounded-healer archetype. It becomes interesting to note then that the Buddha was sometimes referred to as the 'Great Physician' (Khema 1993).

Theravada* Buddhist scholar-monk Rahula (1996) explains that in the Buddhist context, suffering or 'dukkha' is understood as a realistic human condition rather than a pessimistic and depressive state. Rather than denying the enjoyment of happiness and joy, he explains it is our greed and attachment to hold on to a state of happiness that is unrealistic and brings suffering in its impermanence. Gautama* Buddha, regarded as a teacher for showing the path of liberation to free the self from attachment and suffering, saw this as an individual journey, different to Christ who, according to Christian tradition, died for the sins of his followers. Theravada Buddhist nun Khema (1993) explains this individual path as 'Dhamma'*, the "*liberating law discovered and proclaimed by the Buddha*" (p185), as being the medicine for our suffering. But reading the label of the medicine is not enough. We have to "*swallow the pill*" (p29) and walk that journey ourselves. According to the Buddha's teachings, we are our own wounded-healers.

Growing up, my understanding of Christianity was centered on Jesus Christ and an omnipotent God who delivers you from your suffering. This 'external healer' seemed different to the Buddhist view of liberation from suffering by taking the path of Dhamma, a very internal individual journey. I think of the narrative of Jesus Christ, of being crucified, suffering (Barr 2006) and understanding the pain of the world, as an example of the archetype of the wounded-healer. I also find the idea of a loving and compassionate God who

'indwells' in us much more appealing than a wrathful, punishing God who is apart from us (Johnson 1990). Elizabeth Johnson (1990), a Roman Catholic feminist theologian, explains how the theologian Jurgen Moltann (1973) argues in his book 'The Crucified God' that God is also capable of suffering. In giving up her son to the cross, God suffers the loss of her son. The son suffers having been forsaken, follows God's will to suffer for the sins of humanity. In their suffering,

> *"[…] the cross opens a pathway for all the suffering of the world to be taken into the very being of God. God is now so tied into history through his [sic] freely given Love on the cross that the pain of the world is admitted into himself [sic].*" (Johnson 1990, p121)

The humanisation of these otherwise divine beings lessens our feelings of isolation as we struggle onwards in our own human journeys.

Finding common ground and identifying with other wounded-healers can be a source of hope for ordinary human beings, knowing we too have the capacity to heal ourselves and be a healing space for others. I often feel that the professional distance demanded of modern day secular healers, for example doctors, therapists, coaches, etc. makes them seem separate—more mythologised, divinised and legendary heroes—and less human than those they serve. I will discuss further the inter-subjective nature of the wounded-healer relationship, and the wounded-healer attending to her own healing in the healing professions in the current context.

Wounded-Healers in Healing Professions

In 'Kitchen Table Wisdom', Remen (1994) tells stories about her professional experience as a physician, her personal experience of being a cancer patient and of being wounded, and her wounded-healer experience in counselling patients and medical professionals in participating in their own healing and that of others. She describes the training process in which medical doctors are encouraged to distance themselves from their patients and how this makes it difficult for them to connect with their patients at a personal, human level. In recalling a recently bereaved father apologising to her for crying, she observes that in this moment the man could not connect with her as a doctor. Perhaps her professional mask prevented the man from seeing her capable of the same human emotions of loss and grief. Remen argues that disconnecting from one's own grief, infallibilities and vulnerabilities is also part of the professional mask and a protective coping mechanism, which often precludes the possibility for making or having the space for healing work to be initiated by/for themselves. She reflects that one reason for doctors suffering burnout is the heaviness of wearing this professional mask.

Virginia Satir (2013), a therapist writing about the 'use of the therapist's self', concurs that therapists need to realise and accept that they too may need to heal and attend to themselves, and this learning and growth in the therapist will help avoid burnout. This disconnection from the relational and emotional is systemic of patriarchal conditioning and is a form of relational wounding, an emotional burnout. Satir (2013) goes on to explain this professional mask in the Western therapeutic field. Freud recognised the influence of the therapist's own wounds on the therapeutic process, and advocated that the therapist remains objective, participates mostly by listening and stays hidden. He went far as to advise the therapist to remain out of the view of the client

(Baldwin 2013b; Baldwin 2013c)—often literally hidden behind the client couch—to avoid issues of countertransference (which describes concerns around the therapist projecting their own problems, fantasies and beliefs onto the client or the process).

Carl Rogers, who was instrumental in changing the word 'patient' to 'client' in the 1930s (Baldwin 2013), challenged the objective and non-personal stance of the therapist. This changed the way therapists approached clients. A client then becomes someone who is self-directive, evolving and learning, and partnering in their own healing journey (Satir 2013), rather than simply being there to be cured or fixed. Roger's client-centred approach to therapy revolved around having 'unconditional positive regard', 'empathetic understanding' and 'genuineness and congruence' (Rogers 1980; Rogers 1961a; Rogers 1961b; Baldwin 2013c) with the client. In addressing the intersubjective nature of this relationship with the client, one of the aspects of genuineness was being transparent and willing to be known to the client, as opposed to donning the professional mask and being hidden from the client.

My argument for wounded-healer practitioners is that this hiding of our own woundedness from ourselves, and others, and not attending to it, disconnects us from those who enter our healing spaces. In the early days of my coaching practice, a client struggling with a difficult decision remarked, "Sorry, it must be hard for you to understand why I am making such a mountain out of a molehill." In offering to help her, I may have been positioned as an expert who had it all figured out, therefore unable to relate to her. I assured her I have experienced, and continue to experience, such struggles. The real healing conversation of how she could find her own strength opened-up when I revealed my continuing journey of attending to my own wounds and challenges in life.

Carl Jung is often credited as one of the first therapists to lay importance on the therapist undergoing analysis, and on the potential benefits to the client from the therapist's personal knowledge of the healing journey (Schonau 2012; Sedgwick 1994; Jackson 2001; Kirmayer 2003; Zerbavel & Wright 2012). Jung enabled certain therapeutic traditions of treating the therapist as very much 'in' the process of therapy (Rowan and Jacob 2002)—of their own, as much as the patient's healing.

Examination of the wounded-healer phenomena is scant in psychological literature and academic research (Zerubavel and Wright 2012; Rowan & Jacob 2002). Satir (2013) says there is insufficient emphasis during training in the therapeutic field for healers healing themselves, which could also account for insufficient research in this area. This missing dialogue could be because there is "*secrecy, stigma and shame*" (Zerubavel and Wright 2012, p483) around revealing the wounds of the healer in the therapeutic field. For instance, judgement by colleagues (ibid), or growing pressure for psychotherapists to demonstrate expediency in problem solving and the focus on the patient as the 'other' in therapeutic interventions (Baldwin 2013b). To become a healer to oneself requires an inward understanding of self, and the concept of self itself is very elusive, says Baldwin (2013b). Similar to Remen's sentiments, he points out that the greatest resistance towards inward healing could also be because

> "*the therapist has to be willing to face his or her own pain, finiteness and vulnerability*" (loc323).

Miller and Baldwin (2013), both therapists who themselves suffered from 'literal wounds and diseases', suggest that

> "*when healers pay attention to their own inner selves, they can receive and follow clues, provided by strong emotions, find the source of their own personal wounds and experience their own vulnerabilities*." (p92).

The work of Martin Buber and Carl Rogers inspired many therapists (Hycner, Satir, Rowan, Remen) to pay attention to themselves in the therapeutic process, and therefore in their own healing process. Buber (1937) describes the I-Thou relationship, in which both people in the relationship (in this case, healer and client) are present to each other, in acceptance of the inter-subjective nature of the relationship. In the wounded-healer context, it is the acceptance of the woundedness, not only of the client but also of the healer that enables the healing relationship. Roger's person-centred counselling is a call for therapists to be present to themselves—paying attention to their thoughts and feelings—and to the relationship between the therapist and client as much as to the client.

We are also often wounded-healers as parents, friends, adult children and members of our communities. An example of the wounded-healer concept in practice in a non-professional context is in addiction counselling. For example, Alcoholics Anonymous (AA, created in 1935) involves peer counselling where 'recovering'[2] patients counsel other patients. There is debate about the efficacy of recovering counsellors with personal experience of the wound (addiction), who may not have the necessary therapeutic skills and psychological theories as trained therapists would have (Shadley and Colleen 2013). Yet, in the addiction counselling field, there is widespread acceptance by the patients and counsellors of the value of sharing one's journey with someone who empathises, understands and has traversed a similar path (ibid). As a coach

[2] In AA members always introduce themselves as 'recovering alcoholics' regardless of the length of period of sobriety.

myself, I do not want to downplay the importance and significance of training, skills development and inquiry into my practice of wounded-healer work. However, I also cannot deny that regardless of our profession, in our different personal relationships most of us are called to hold space, offer a listening ear or a helping hand to our friends and family.

The preceding exploration of the wounded-healer phenomena lays the ground for this thesis, to demonstrate that our human wounds may be seen as catalysts for growth, transformation and connecting to others through our own personal understanding of the human condition. As Sara Weber (2003) says in her essay 'An Analyst's Surrender', to work through our wounds is to be fully alive:

> "*how can anyone believe, faced with the depth of pain, wounds, depression, ugliness, and fear of death we all carry, that we can survive being alive—much less become fully alive? And yet if we cannot tolerate our pain and suffering and fears, can we be truly present in our lives*?" (p171).

She offers the imagery of the phoenix to describe wounded-healers, rising from the ashes that burn them: a useful and provocative image. It suggests that our growth, learning, healing and woundedness are inextricably linked. And, for my particular wounded-healer practice,'re-storying' is a way of letting go of old, 'stuck' stories as a part of moving on and healing.

'Life-Interrupted' and Other Wounds

In this section, I loosely categorise and frame what I refer to as 'types of wounds', explored throughout this thesis: 'primary', 'everyday' and 'life-interrupted' wounds. While the wounds themselves bleed into each other, they become interesting framing/reference points for describing my wounded-healer journey. Below, I define primary wounds even though they are not a focus of this inquiry. In Part II I explore the nature of my life-interrupted and everyday wounds in more depth, based on the framing here.

Primary Wounds

In some therapeutic traditions, for example those based on the Freudian approach, a person's life journey is understood by exploring life experiences, especially those from childhood. Often childhood wounds (Welwood 1984) come up and are relevant and sometimes very significant. I take the position that unless you suffer from severe debilitating psychopathologies as a result of primary wounds, at a certain stage in one's life, especially mid-life, blaming your childhood wounds may no longer be useful. Understanding them certainly is. As facile as this sounds, there is an expiry date on blaming your parents.

My father had a very difficult relationship with his own father, and according to him, carried his anger towards his father well into his own adult life. In a conversation with me he revealed, "*as I got older I realised—or assumed—I had an infinitely better relationship with my children than he had with me. Gradually this made me realise I can stop being angry with him*"[3]. In midlife,

[3] Personal email, May 5, 2017

most of us develop the capacity for taking responsibility for some of the choices we make, and develop certain skills to equip us to grow and learn from these wounds. It is this taking of responsibility through the act of storying and re-storying that I explore in my thesis, and I will set the conceptual and methodological framing for this in Chapter 2 and explore it in my practice in Part II.

If we don't remember some of our 'normal' wounds from this time, we may see and hear them in the cries of our own children when we leave them for the first time in a class room, when they lose their favourite teddy bear, or when we punish them for pinching their younger sibling out of jealousy or sheer playfulness. These are the wounds children feel in a developmental journey where they learn about boundaries, moving away from dependence and instant gratification to independence. For example, any of these incidents will have my friend's six-year-old crying as if he has been physically hurt. He is told 'big boys don't cry'. He loses the legitimacy to his hurt. The hurt is quietened, hidden deeper, or manifested in another emotion, often anger. These are the wounds of conforming to social norms, values and expectations. I later argue from a feminist perspective that some of this conforming is part of a systemic patriarchal conditioning. We become normalised, acculturated and socialised, and these ways of being then become part of our personality.

The American poet Robert Bly (1988) says,

> "*Behind us we have an invisible bag, and the part our parents don't like, we, to keep our parents' love, put in the bag. By the time we go to school our bag is quite large.*" (p18).

Then "*in high school we do a lot of bag stuffing,*" (p17) because by then we are trying to fit in with our peers. Bly goes on to say,

> "*We spend our life until we're twenty deciding what parts of ourselves to put in the bag, and we spend the rest of our lives trying to get them out again*." (p17)

I relate to this bag stuffing and un-stuffing as storying and re-storying our experiences—especially our wounded experiences. In this thesis I focus on un-stuffing what I collected after I was 20.

But it is important to note that childhood wounds for others may be significant. For example, wounding experiences for children when life-as-they-know-it changes: parents divorcing, moving houses or shifting schools, can also fall into the group of wounds I call 'life-interrupted' below. They all leave a mark and become dominant narratives. There are other, more horrible, 'life-interrupted' wounds, which no child should have to go through, of emotional, physical and sexual abuse, which may leave lifelong scars.

Everyday Wounds

By everyday, I infer 'commonplace', the everyday trespasses on our hearts and minds, where momentarily we are wounded. Elizabeth Lesser (2004) in her book 'Broken Open' refers to these as 'small rapids of everyday life' (p2/loc307). It can be a hurtful remark/email thrown our way, or a feeling of shame and embarrassment at a badly delivered presentation or a faux pas. Often, we learn to deal with these and move on. Chodron, Tibetan Buddhist tradition nun, invites us to be "*inquisitive*" (1996, p50) about the 'worldly dramas' that we encounter and not simply to succumb to familiar patterns of responding. From this, we can begin to change how we respond and be more accepting of these trespasses. Lesser (2004) also says if "*we can stay awake*

when our lives are changing," (p2) we will learn about ourselves, and even the 'secret' that happiness and peace are always available and renewable.

Sometimes our everyday wounds become significant or debilitating if they become chronic, repetitive or have a sense of a pattern about them. Some wounds are a result of systemic structures and dynamics such as racism and misogyny. For example, the feeling of being silenced that women feel in specific sociocultural contexts/scenarios—often or even every day—over a period can be wounding. They could feed into feelings of inadequacy, low self-esteem due to not being heard and acknowledged. I discuss some of these ideas framed within a feminist perspective in Chapter 4.

Life-Interrupted Wounds

Based on social, cultural conventions and expectations, past experiences, inner desires, and patterns of our own and of others around us or of those we want to emulate, we imagine a certain life trajectory and future—which is habitually interrupted by life itself. Lesser (2004) writes about how she and her husband planned for their married family life, and then of her own life-interrupted wound of her marriage falling apart;

> "*And then the forces intervened, as they always will. My untested heart was broken. What I thought was certain—my marriage—was uncertain*" (p22).

She writes how this life-interrupted wound was a call to change her life and herself.

For others it could be an illness, like it is for Arthur Frank, who writes about becoming ill with cancer. He begins his book 'Wounded Storyteller' (2007) by

quoting Judith Zaruches (cited in Langer 1991, p89) on her own illness. She says,

> "*The destination and map I had used to navigate before were no longer useful… I needed to think differently and construct new perceptions of my relationship to the world."* (Frank 2007, p1)

Frank calls this the '*chaos narrative'* and also borrows the term "*narrative wrecks*" (Dworkin 1993, p211) to describe this interruption. He says that when the chaos narrative happens or when your life is interrupted, it is hard to understand the purpose of it. However this interruption has to be honoured, because it is only then that the "*world in all its possibilities*" (Frank 2007, p109) can be acknowledged and a "*different kind of end—a different purpose… be discovered*" (ibid, p59). He says the way to get out of the chaos is to witness the story of the chaos. "*Chaos is never transcended but must be accepted before new lives can be built and new stories told*" (ibid, p110). Frank's suggestion is that our life goals/purposes get interrupted with chaos narratives.

My life was interrupted too. I had imagined a 'happily ever after' fairy story: of being married, keeping a home, having children, growing old together. In the chaos story all I could think of for a while was, 'this was NOT the plan for my life. How unjust is life? I don't deserve this.' Then, over time, this became another part of my life narrative. I began to make sense of it, accept it and integrate it to create a new narrative. I (we) re-imagined our relationship, an opportunity to nurture a familial friendship opened, to continue to love each other despite a change in relationship status became possible. At twenty-one when I met my husband to be, I would not have conceived of my life narrative in this manner. The interruption, and weaving in the interruption as part of the narrative, opened up—and even forced—new possibilities.

What I realised—as Frank, Lesser and Chodron suggest—is that life will be interrupted. An attachment to one narrative—possibly conceived at an early age, without the life experience of the possibilities and potential of life—is a futile exercise. Dealing with life interruptions is what life is all about too. Nouwen quotes the reflections of an old priest,

> "*I have always been complaining that my work was constantly interrupted; then I realised that the interruptions were my work.*" (Nouwen 2001, p11).

This thesis is also about this understanding and acceptance: that life interruptions are a certainty; that wounding in one's human journey is inevitable; that outcomes cannot be controlled; but choice exists in how one responds to life interruptions. This thesis is about seeing opportunities and possibilities for a new story to unfold. When Frank (2007) describes the chaos narrative of his illness, and his construction of a 'restitution narrative', he is describing his response of losing control of his body and of finding ways to deal with cancer remission as part of his new life narrative.

Chodron (1996) explores this attachment to recreating new plots and recreating selves when "*the rug is pulled out from under us*" (p68). As she explains, in the Buddhist tradition, this is one of the maras (demons). There are four maras, Devapura mara (avoiding pain and seeking pleasure), Skanda mara (re-creating and re-storying when our world falls apart), Klesha mara (attachment to emotions), and Yana mara (fear of death). She says of Skanda mara;

> "*our habitual response is to get ourselves back*", to "*re-create our solid, immovable personalities as if we were Michelangelo chiselling ourselves out of marble.*" (p69).

The Buddhist practice is not to be attached to any story, but to be inquisitive, curious and mindful to the unfolding drama.

One of my wounded-healer practices is to story and re-story myself when life interrupts. In doing so, I also strive not to be attached to the story I am witnessing and creating. I am balancing the perspective and the practice that you 'are', and you are 'not' your stories. In the next chapter, I look at how this is done from a methodological perspective. In Part II, I explore how I attempt—with varying degrees of success—to do this in practice.

'Life-interrupted' wounds may be more easily recognisable because of the element of unexpectedness (at least by the person experiencing it) or tragedy. These events can create fertile grounds for transformation because 'life-as-usual' is disturbed and cannot continue. A new life narrative is forced upon you. Everyday wounds may not always look like opportunities for transformation or changing self or life stories. However, when an 'everyday wound' becomes consistently chronic or systematic or systemic, our resolve to ignore them as passing surface wounds may become more difficult. We may feel compelled to attend to the wounding, to change how we respond to the wounding in the service of our own healing process. I would argue that resistance movements—such as the feminist movement—are often born out of these long-term woundings. In Chapter 4 in particular, I explore what I call 'relational wounding' from a feminist perspective, and also situate this writing as a means to disrupt a silencing of this relational wound. And, in the next chapter, I explore the methodological grounding for noticing and attending to wounds and stories.

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time

~ T. S. Elliot
From 'We Shall Not Cease' (Little Gidding)

Chapter 3
Methodology

This chapter frames the methodology, which guided this first-person narrative inquiry. It provides the underpinnings for my practice in Part II and has four key intentions. I first present my inquiry journey story. As a practitioner, learning the ways of academia and its requirements was intellectually demanding, and the inquiry—the nature of it and clarifying it—emotionally demanding. But this struggle was an inquiry in itself, as echoed by Wickremasinghe (2013), researching 'self-compassion and the imperfect life'. The story demonstrates the emergent nature of the inquiry and how I 'found' my methodology. Second, I frame the methodological basis of this research: first-person action research and narrative inquiry. Third, I explore the methods that have underpinned this inquiry. Finally, I reflect on the quality choices, and the question of ethics and its problematics, in this inquiry and the chosen methodology.

'Falling into the Work'[1]

In the 'Wounded Researcher', Romanyshyn (2013) describes 're-search' as a process in which the researcher chooses the topic as much as the topic chooses the researcher. It would be 'neat' to say that at the beginning of the doctoral inquiry, in March 2011, I had deliberately 'chosen' first-person action research and narrative inquiry as my research methodology. Clarifying this, however, was itself an inquiry, a process of re-search. Romanyshyn (2013) says,

> *"[…] in this complex relation between the researcher and the topic, there lingers the weight of history that waits to be spoken. At moments, then, we have the work in our grasp, and the sense of it, even to the point, at times, of feeling as if it belongs to us. But then we lose sight of it before we have it firmly, and lose it again, because being claimed by the work*

[1] (Romanyshyn, 2013)

> *puts us as researchers in service to the unfinished business in the soul of the work, in service for whom the work is being done" (p4).*

The 'weight of history' speaks to my dilemma about where my inquiry begins. I locate the impetus of the inquiry in the breakdown of my marriage, but wonder whether stories can be located in timelines with such specificity.

In 2013, after the death of my paternal grandmother, I dreamt of losing my National Identity Card and looking for it at the foot of her chair. Inspired by this dream, I wrote a story about searching for my identity, my feminine-lineage, and about the wounds of my mother and my two grandmothers. It was written as a reflective and therapeutic exercise, and for reasons of confidentiality, not published. In that story, I found (or inferred) similarities in their wounds and mine, and reflected on whether I had inherited these wound-patterns—an intergenerational curse, familial memes. Or, did these wounds of rejection, love found and lost; of emotional abuse, especially in the hands of the patriarchy; and low self-esteem belong to most women, as culturally and socially gendered-memes? What do I learn from these women? What will women—and men—who come after me learn from me? Whose inquiry is it, from how long ago? I think this exemplifies the 'weight of history' of all human inquiries, the feeling of responsibility to honour this history.

When we tell and retell our stories, we define and redefine the past and future. Our research inquiries are also in the service of adding to our sense-making, and finding ways to speak of, for, and even with, those before us. We also want to leave enough clues in our stories, so that those who come after us make sense of our times and lives, and learn from us.

Romanyshyn's reference to 'losing sight' of the research speaks to the elusive nature of research. This resonates with me even though I was oblivious to this in March 2011 when I submitted my Acceptance Proposal. I didn't know that I didn't know. I submitted it in what I thought was a confident voice, declaring an inquiry into "*How the art(s) of conversation influence people to influence change in organisations to co-create futures*" (de Zoysa 2011a).

The refined title of the Inquiry Proposal from July 2011, "*The art(s) of conversations: people co-creating shared futures in complex systems*" (de Zoysa 2011b), acknowledged that this inquiry comes "*from a very personal place*" (p2) of intimate and personal relationships. I knew this research was important to me. But "*research is about more than contributing to personal knowledge*" (King 2004, p7), and as McNiff and Whitehead (2009) add, it must "*communicate the significance of the action research for public legitimation*" (p17). In Chapter 4, I inquire into this legitimation from a feminist perspective. At this earliest stage, however, I was finding and losing, over and over again, my inquiry, methodology and even myself.

Choosing a research method is a personal and political act (Denzin & Lincoln 2005), "*inextricably tied to our values and our subjectivities*" (Bochner 2000, p266). It is also a pragmatic act based on context and "*decision[s] based on fatigue, on the exhaustion of the financial, physical or temporal resources"* (Greenwood and Levin 1998, p245) through "*a series of imperfect compromises*" (ibid, p245). Researchers often choose methodologies that speak to the nature of and in the service of advancing their inquiry: the "*choice of research practices depends upon the questions that are asked, and the questions depend on their context*" (Nelson et al. 1992, p2 as quoted in Denzin & Lincoln 2000, p4). Likewise, by locating the inquiry in the personal and intimate sphere, 'first-person action research' hold the promise and permission to bring the personal into academic research.

From July 2011 to September 2012, I paid attention to my conversations and my 'dominant narratives' (explained later) by journaling, audio recording and reflecting on them. My Transfer Paper from September 2012 re-presented my research title as "*The (He)art of Conversations*" (de Zoysa 2012). I explained the inspiration for my conversational inquiry and approach through Patricia Shaw's (2002), 'just talking', embracing uncertainty, allowing the moment-to-moment emergence of conversations; David Bohm's (1996) philosophy of dialoguing; and Martin Buber's (1937) I-Thou human meeting. I included conversations with an intimate partner and coaching to demonstrate my conversational skills (art), and my personal investment (heart) and presence in the relationship and conversation.

As for methodology, I had begun to identify with Judi Marshall's (1999) first-person action research 'living life as inquiry' as a way of being and conducting my inquiry, saying, in my Transfer Paper,

> "*Marshall's concept of 'living life as inquiry' resonates strongly. I am paying attention to how I am in daily life, noticing patterns, reflecting on what I want, how I want to be, strategising and practicing in daily life changes I want to make, […] pay[ing] attention to conversations with friends and clients, […] paying attention to the stories I tell myself, […] consciously re-authoring them, making new meaning of past data, so that different actions can be taken in the future*." (de Zoysa 2012, p66)

I was beginning to identify elements of narrative inquiry and narrative therapy—of re-authoring and 'making new meaning of past data'—but not yet seeing the significance of explicitly adding narrative inquiry to my first-person inquiry.

Shortly after the Transfer Paper, I found myself stuck in a narrative of broken-heartedness after the ending of a relationship—with someone I will refer to as Warren. I was lost. My life narrative of a happily-ever-after was interrupted again. Through the intensity of this grief, I lost my footing in my inquiry. I couldn't write. There was only one thing that occupied my thoughts, my broken-hearted-wounded story. I was ashamed of wallowing in self-pity and grief. I refer to these self- and socially inflicted shame-wounds in Part II. In order that others didn't see I was lost, I deliberately hid from friends, and even my doctoral cohort.

In April 2013, after eight months of what seemed like a bout of depression, I indicated to my doctoral cohort what was going on. Chris Seeley, my then supervisor, suggested I 'write out' the story that was occupying my energy, as advised by Barbara Turner-Vesselago (2013) in 'Free Fall Writing', so I can free myself to discover for what else I truly have energy.

I invested in writing an account of this relationship from the moment we saw each other till my (our) story caught up to the time of writing. When I stopped, this account was the size of half a thesis, and I tired myself out of my stuck story.

By December 2013, at the time of submitting my Progress Paper, new threads were emerging in my inquiry. In it, I shared some of my analysis and reflections about the dream and story of my feminine-lineage—a semblance of the gendered inquiry emerging—and included more dreams and analysis of Jungian mythology (Jung 1968; Jung 1982; Jung 1989; Murdock 1990; Campbel 2004a 2004b) in discovering the feminine and masculine aspects of myself. Hints of narrative inquiry as a methodology were emerging to understand myself through the stories I tell myself.

I was yet to connect specifically with narrative inquiry even though I had cited narrative therapy authors White and Epston (1990) in the context of therapeutic and relational approaches to conversation. I had identified my woundedness as a place of inquiry, identifying 'conscious vulnerability' as a way to deepen relationships through "*being aware of your brokenness, your fears, your shames, […] to consciously show […] legitimate parts of yourself*" (de Zoysa 2013, p71). I continued to claim my work as first-person, 'living life as inquiry' and suggested that Buddhism, mindful attention and heuristic inquiry (Moustakas 1990) support first-person inquiry. Inspired by Susan Scott's (2002) explanation in 'Fierce Conversation' that the "*conversation was the relationship*", I suggested these traditions would deepen my inquiry—changed, yet again to—"*Conversations that transform and connect: An inquiry into discovering and transforming self, others and relationships thorough conversations*" (de Zoysa 2013). I felt sure of my inquiry around conversations and dialogue—until the Progress Paper viva.

Gill Coleman's (internal examiner) feedback post February 2014 viva stated that while the '*sincerity of my inquiry shines through*', my methodological stance or application was not clear, gendered aspects were not addressed in depth, and the premise and centre of my inquiry 'conversations', was unclear and not grounded in theory. She questioned whether it was relationality (Buber 1937), about emergence (Shaw 2002; Stacey et al., 2000) or communicative action (Habermas 1986). Although overwhelmed, I was beginning to understand the elusive, tantalising nature of re-search Romanyshyn referred to.

In December 2014, my world was again awry: by the death of Chris Seeley and the illnesses of two family members, one of whom was diagnosed with a

brain tumour. My grief over Chris's death, also due to a brain tumour, was mixed with fear. Viscerally, I was feeling all that was going on, and feeling lost—by now a familiar feeling. At this time I was introduced to Patricia Gayá, who agreed to supervise me, and her practical but sensitive approach was exactly what I needed.

Under Patricia's guidance I reviewed and clarified the past four years of work, connecting dots around the relational and gendered nature of my inquiry. In March 2015, having read Romanyshyn's 'Wounded Researcher', I tentatively suggested that the wounded-healer metaphor enabled the 'so what' and 'for whom' questions, and located my inquiry in my professional life as a coach. She reflected that in the earlier reading of my work, she made sense of my hurt stories as needing to "*unpack hurt,*" because I had "*avoided hurt*". The wounded-healer framing clarified I was in fact "*dealing with hurt and strategies for dealing with it*."[2]

Our conversation left me renewed with purpose and clarity. This thesis was about, and for, those in healing professions who have their own wounds; who in attending to their wounds also make them places of learning in the service of others. The wounded healer metaphor was thus lying dormant, waiting until I was ready to meet the 'work of the soul' (Romanyshyn 2013).

My next writing was a deeply personal story of a breakdown of a relationship (screen shot below) I write in the present tense which enables the feeling-sensory-memories of many years ago to surface in the writing. Evocativeness as quality criteria is something I will discuss later on in this thesis.

[2] Extracted from audio recording of a face to face meeting in March 2015

Flashback *… The ceramic tile is a warm terracotta colour. Today the tile is cold against my wet cheek, as I lie weeping in a crumpled heap. My eyes meet equally crumpled linen thrown on the floor after changing the sheets for the week. I am a failure. He doesn't love me. I am unlovable. I am late for work. I get up from the floor, shower, put on my makeup and wear my brightest coloured top and go to work. Bright eyed and cheery faced as if nothing is wrong. My relationship is over. I have developed a funny physical symptom. I keep needing to clear my throat as if there is something stuck there. Of course, there is something stuck. Tears and secrets. Nobody to tell them to.*

Figure 3a Screen Shot of Writing Submitted in April 2015

During supervision, I reflected that I had been storying and re-storying my hurt-experiences in working through the past and pain. I shared that narrative therapy helps to theoretically frame the strategies that have become my practice. Patricia suggested looking at Jane Speedy's work: a narrative inquirer in the therapeutic field. Her work gave me a further framing and a foothold for locating my inquiry and finding my methodology. This—what is now the methodology chapter—was my next piece of writing. I had finally arrived at: '***Wounded-Healer Healing: a First-Person Narrative Inquiry into Wounds as Places of Learning'***.

To unpack first-person narrative inquiry, I review first-person action research based on the work of Judi Marshal, Bill Torbert and Peter Reason, and narrative inquiry as methodology. I am informed and influenced by the work of D. Jean Clandinin and F. Michael Connelly, who first used and wrote on narrative inquiry as a methodology in the 1990s. Jane Speedy and Arthur Frank, who have inquired into their own critical illnesses through the framework of narrative inquiry and psychotherapy, and Michael White and David Epston who have been influential in narrative therapy, inform my approach and understanding.

The Language Turn Meets the Action Turn

In some areas of the social sciences, research has undergone radical changes, moving from the 'empirical positivist' outlook—based on what can be realistically measured—to the postmodern interpretivist outlook of the 'language turn'—where reality is constructed and made sense of, based on language (Reason and Torbet 2001). This social constructionist view explains reality as shaped by our cultural and social contexts (Speedy 2001). Social constructionist Kenneth Gergen (2009) explains that "*as we communicate with each other we create the world we live in*" (p4) and that sharing our experiences with each other is to communicate in "*language as a picture*" (p6).

Action researchers Reason and Torbet (2000) argue that the language turn must be complemented with the "'*action turn' towards studying ourselves in action in relation to others*" (p2). The language turn examines and deconstructs the assumptions we make about our world so we individually and collectively develop critical subjectivity in relation to the way we make sense of reality. Critical subjectivity encourages the researcher to share, examine and build on their "*personal, living, knowledge*" (Heron and Reason 2001, p149) and highlights the personal stance as a perspective, with inherent biases. But it's important to examine and articulate these biases to show the "*ground on which one is standing*" (Reason 1994, p327).

Heron and Reason (2001) adds that it is important not only to know things (propositional knowledge) but also to apply ourselves in the world (practical knowledge), and to create new knowledge through our direct interactions with the world (experiential knowledge). When we express and share our knowledge in different forms, it becomes presentational knowledge. The question for some action researchers is how do we act in daily life and in a

way that is timely, transformative, effective and relevant in how we live together towards our own flourishing and that of the more than human world (Reason and Torbet, 2001a). Reason and Torbet continue to explain,

> "*To go beyond the language turn in social science to the action turn is to bring scholarship to life, is to bring inquiry into more and more of our moments of action—not just as scientists if that happens to be our profession, but as organisational and family members, and in our spiritual, artistic, craft, exercise, conversational, sexual, and other activities,*" (2001a, p7).

The appeal of the action research paradigm is that daily life is valid data, not just for observation, but to act, change and contribute to "*the flourishing of human persons*" (ibid, p6). Ultimately, the language we use is created in the 'practical context' we act in, and therefore both language and action are inextricably linked, thus making the 'argument for action research'.

Action Research

Because of the multidisciplinary and multi-contextual nature of action research, it's hard to trace its roots or "*to present an objective account of the development of AR*" (Greenwood and Levin 2007, p13). Philosophically, action research was influenced by numerous traditions: John Dewey's (1859-1952) ideas of pragmatic philosophy and practice of participative democracy in research; Paulo Freire's (1921-1997) work in social justice through participatory action; and ideas on knowledge creation and critical theory originating from the social scientists at the Institute for Social Research in Frankfurt, to name a few (Charles and Ward 2007). Many recognise Kurt Lewin's work as a primary influence on action research at the end of the Second World War (Reason and Bradbury 2008a). He formally introduced the

cyclical process of action research, of "*planning, acting, observing, [and] reflecting*" (Charles and Ward 2007, p5), and created a valid role for scholar-practitioners to participate as subjective researchers in "*solutions to real-life problems*" (ibid). Real life application and practice of action research stretches from organisation development, healthcare, education and community development (Reason and Bradbury 2008a) to conflict resolution, agriculture, industry (Charles and Ward 2007), etc.

Reason and Bradbury (2008a) define some of the key characteristics in action research:

- a research process that is emergent in nature, drawing on many ways of knowing;
- research done with people (as opposed to on people), a collaborative and participative democratic process;
- into practical real-life issues, of people and communities;
- demonstrating knowledge in action;
- aimed at the flourishing of people, their communities and the wider ecology they are part of.

Action research, unlike other social research processes that focus on pure research and theory making, aims primarily to "*liberate the human body, mind and spirit in the search for a better, freer world*" (ibid, p6).

The practice of action research can be said to have three levels of engagement: first, second and third. First-person action research positions a subjective 'I' perspective, with the researcher developing the skills to inquire into one's own practice and life. Second person action research indicates a 'we' or 'us' inter-subjective perspective and refers to processes of shared or co-inquiry into mutual concerns. Here researchers inquire together to develop their individual and collective selves and/or challenge and change the systems and

structures they are part of. Third person action research focuses on transcending first and second person to larger scale inquiries that create change and influence in the wider realm of the 'others', beyond the 'I' and 'us.'

First-Person Action Research

In this thesis, I take on the stance of a first-person action researcher, and show how I pay attention to my life. I pay particular attention to my emotional wounds in my personal, intimate and professional relationships, and how these become places of learning. My inquiry is into relational work, managing expectations, learning to communicate and opening-up and setting boundaries. I pay attention to the stories I tell myself, while staying curious to the unravelling of stories I am part of or create. I re-story how I hold meaning, allowing me to move from stuck stories, and open possibilities and choices for different action. This attention into my daily life is sometimes in the moment—on-line (Reason 1998) and sometimes a reflection after the fact—off-line (Torbet and Taylor 2008). This reflection allows me to evaluate the effectiveness of my actions and then experiment and test changes in my ways of being, acting and even my mind-set.

This way of being, of 'living life as inquiry' is framed by Judi Marshall (1999):

> " […] *I have an image of living continually in process, adjusting, seeing what emerges, bringing things into question. […]seeking to monitor how what I do relates to what I espouse, and to review this explicitly, […] maintain curiosity […] about what is happening and what part I am playing in creating and sustaining patterns of action, interaction and non-action […] [paying] attention to the 'stories' I tell about myself and the world and recognising that these are all constructions, influenced by*

> *my purposes and perspectives and by social discourses which shape meanings and values"* (Marshall 1999, p.156/7).

Reason and Bradbury (2008a) explain this as "*foster[ing] an inquiring approach to his or her own life, to act awarely and choicefully, and to assess effects in the outside world while acting*" (p-xv). What stands out in Marshall's (1999) writing above is the mix of humility and confidence in living life fully, in "*living continually in process*" (p157), and being 'consciously vulnerable' in the moment-to-moment unfolding of oneself, others and events.

Attending to the daily action in life, the 'moment to moment awareness', Reason and Torbert (2001) define as 'downstream' research/practice, where the researcher pays critical attention to ways of being and acting, and the outcomes in the outer world. 'Upstreaming' pays attention to 'sources of attention', such as our context of gender, class, race or even the psychodynamic patterns of our behaviour coming from past-unresolved issues or trauma. These can enable/disable us from attending to our habitual patterns and for changing those that are no longer useful. Gloria Bravette (1997) in her PhD thesis explores what it is like to be a 'Black British professional woman' in a predominantly white society. By inquiring into her own experiences and inviting others to become co-inquirers, she not only learns about herself but also about factors that influenced how she saw herself. This leads her to transform how she acts, and also to challenge the systems and structures she's a part of. Similarly, Taj Johns (2008) explores internalised racism she experiences as a black woman and how it affects her self worth. Inquiries into their own lives are examples of downstream attention whereas inquiries into the context of their lives are examples of upstream attention. Later, you will see me as narrative inquirer, paying attention to the way I tell and hold stories, which is a form of downstream

attention. When I dig into my stories, of place and sociality, and their influences, and challenge these not just from a personal stance, but also from a political stance, it is a form of upstreaming.

First-person inquiry speaks from an 'I' voice—often accounts of the person's life—lending itself to the narrative form. This enables the research endeavour to be a living, breathing, evocative and political account of a person's ordinary life; their practices in their personal and professional life; and the contexts—social, cultural, economic—within which they are situated and influenced.

The Action Turn Meets the Narrative Turn

Research has always had stories to tell. However, in a positivist paradigm, research data is usually projected as cold hard facts, often with one evidentiary story to tell, and limited in representing or accounting for direct experience unless tabulated. Partly as a response to this positivist paradigm, narrative inquiry emerged as a valid research methodology in the 1990s (Clandinin 2013; Speedy 2001). It was an "*alternative way of thinking about experience*" (Clandinin & Roseik 2006, p36) in a post-modern, multi-storied, 'socially constructive' paradigm of meaning-making through personal agency and collective co-constructions, and a 'constructionist' paradigm of meaning shaped by cultural and social contexts (Gustavsen et al. 2008).

As action researchers, we now engage with the 'narrative turn'. While the 'language turn' indicates research into how we create and make meaning of our world through the way we word it, the 'action turn' is how we act in the world. The 'narrative turn' locates the stories we tell ourselves, and others, about our actions in the world, their consequences and how they affect us. This makes it possible to hold a reality in which a set of data in social

research has many possible interpretations, based on identifying who is interpreting it, who it is interpreted for, and when and where we interpret it.

As Clandinin explains, the narrative turn changed the "*relationship between the researcher and researched*" (Clandinin and Roseik 2006, p36). Narrative researchers research 'with' others, which action researchers Reason and Torbet (2011) define as the "*participative imperative*" (p7) in the 'action turn'. We listen to the 'telling' of the stories of the researched, and listen to our own stories alongside them, making the 'retelling' of these stories a combined venture (Clandinin 2007).

As a research philosophy and methodology, the narrative turn enriches the action turn by allowing us to understand the stories that relate to our actions, those that push us to take action, how we come to understand the consequence of our actions, and how we project the future based on the actions we want to take. It also ties in with the language turn, allowing us, storied creatures, to deconstruct the stories we tell and thereby re-story (reconstruct) the world and ourselves.

I have so far used the words story and narrative quite lightly. In many texts, narrative and story are used interchangeably and the definitions are blurry (Speedy 2008). Before exploring 'narrative inquiry' I will first describe how I use these two terms in my writing.

Narrative

I build my understanding of narrative on the work of narrative inquirers Frank, Clandinin, Connelly, Speedy and narrative therapists White and Epston. When I refer to 'narrative', I refer to the structure representing (Speedy 2008) or "*underpinning the story*" (Frank 2000, p354), or template from which the stories are told (Frank 2010). A narrative is a collection of stories about lived lives (Connelly and Clandinin 1990), connected to each other meaningfully over a period of time. Narratives provide a discourse of what's happening in context (Clandinin and Connelly 2000; Speedy 2008). Narratives give a sense of how *patterns* are repeated, and of how *dominant discourses* (Speedy 2008) and *habitual narratives* (White and Epston 1990), (Frank 2010)) are maintained. They also show how these patterns or dominant stories are overcome with 'alternative stories' (White and Epston 1990) or 'unique outcomes' (Goffman 1961 cited in White and Epston 1990). Narratives showcase 'archetypes', i.e. the symbols or motifs that exist in our collective consciousness, which Jung describes as the consciousness that we 'inherit' and are present in all of us (Jung 1968, 1991).

There isn't necessarily a beginning or resolution to a narrative (Corman 2013). They can operate at personal, familial, intergenerational, institutional, social and cultural levels (Clandinin 2013). Ultimately, we could all be part of a universal/cosmological narrative too (Berry 2006; Swimme and Berry 1992).

Story

If narratives are global representations, then stories are local representations of those narratives. Stories are more specific and immediate, in the events and people described, where "*one thing happens in consequence of another"* (Frank 2010, p25).

Frank (2010) cites the work of William Labov and Joshua Waletzky in outlining the stages of a story. Ideally, there is an *abstract*, signalling 'what the story is about'; followed by answers to 'who, what, when, how', which is the *orientation*; and then, there the *complicating event*, which is the 'then what happened'. The story moves towards the end result, which is ideally a *resolution*. Labov and Waletzky (1966) then frame an end with the stage of a *coda*, described as "*a functional device for returning the verbal perspective to the present moment*" (p39) to other speakers, staving off the 'what happened then' question (Labov 2008).

However, lived stories are more convoluted (Frank 2010). I view narrative inquiry as attempting to understand stories within stories, not only at the personal level, but from a meta-narrative, global level. It's an attempt to posit answers about 'what's going on': how this story or situation is positioned within the grander scheme of things.

Apart from this, 'what's going on' more specifically is the plot. Bullough & Pinnegar (2001) explain that the 'plot' influences how the events forming part of a story are organised, dramatized and highlighted to reveal "*the logic of a story, its principal argument, its central story line*" (Randall 1995, p118). For example, I structure stories in Part II to show how someone can use their wounds as a source of learning and healing to become a wounded-healer.

Narrative Inquiry

Human beings are storied creatures. We make meaning of our world and ourselves, our identities, through the stories we tell (Mead 2011; Randall 1995; McAdams 2008). This meaning-making enables us to co-create our world and share lived lives. Clandinin and Roesik (2006) in the 'Handbook of Narrative Inquiry' say,

> "*These lived and told stories and the talk about the stories are one of the ways that we fill our world with meaning and enlist one another's assistance in building lives and communities*" (p35).

Connelly and Clandinin who first used the term 'narrative inquiry' in the 1990s (Clandinin et al. 2007) describe stories as a way of thinking about "*experience as a phenomenon*" (Connelly and Clandinin 2006, p477). Narrative inquiry enables us to make sense of our "*ordinary lived experience*" (McAdams 2008) in multiple contexts—spatial, cultural, social, institutional, relational, people and place contexts (Clandinin et al. 2007).

Narrative inquirers acknowledge the multiple contexts of people's lives and their world, and that "*every narrative contains multiple truths*" (Josselson 2006, p551). This is in contrast to the stance of positivists and post-positivists, who seek methodologies and epistemologies that attempt to measure and identify shared realities. But this aim for stability and consensus of knowledge leaves out a whole range of human experiences, such as love, hate, beauty, spiritual and religious experiences (Clandinin and Roseik 2006). Rather than trying to achieve "*epistemic clarity*" (ibid, p46), the concern of narrative inquirers is to present and represent complex and nuanced human experiences as ethically as possible, in the service of "*enhancing human experience*" (ibid). The multi-storied view draws me to narrative inquiry, with its multiple-meaning making potential to story and re-story wounded-stories in the healing process.

Connelly and Clandinin (2006) identify three 'commonplaces' in narrative inquiry: temporality, sociality and place. Stories comprise a past, present and future, and it is important to "*understand people, places and events as in process, as always in transitions*" (Clandinin et al. 2007, p23). We string different moments together into neat timelines, and explain how we were, are or will be. We explain situations we find ourselves in, sometimes explaining our motives and intentions by showing the trajectory of decision-making—as I did at the beginning of this chapter. Telling a linear story with temporality grounds us, giving us a sense of control to smoothen the chaos of life.

Narrative inquiry is defined by both the 'personal conditions', i.e. the hopes, fears, desires, moral stands of the inquirer and research participants, and by the 'social conditions', which are the context, environment and external conditions within which events and people are placed. Clandinin (2013) says this is a way of turning inwards and outwards—inwards by looking at our own conditions of emotions, likes and dislikes, and how we are conditioned by the contexts of familial, social and cultural narratives; and outwards by what is happening in the world. This is not dissimilar to Marshall's (2016) inner and outer arcs of attention and Reason and Torbet's (2001) downstreaming and upstreaming.

'Place' is the actual "*physical and topological*" (Clandinin et al. 2007, p23; Clandinin 2013, p41) place where narrative inquiry is carried out. It may be easier to pay attention to the temporality of the story because we think in terms of time. Social and place 'commonplaces' may be harder to notice as we are embedded in them; and easier to think of and notice them in contrast or when removed from it. I reflect on this kind of blindness—e.g. my gendered experiences in a patriarchal system—in Chapter 4.

Part of my inquiry is to look at how these commonplaces of time, sociality and place have shaped my stories. As I do this, I remind myself that this is not an autobiography or a "*confessional tale*" (Marshall 1999, p158). The stories are in the interest of exploring the concept, experiences and practice of the wounded-healer. While I am not using autobiography as a form, I have questioned whether looking at sociality and place warrant looking at this inquiry through the frames of auto-ethnography—

> "*an approach to research and writing that seeks to describe and systematically analyse (graphy) personal experience (auto) in order to understand cultural experience (ethno)"* (Ellis et al. 2011).

Marshal (2016) is cautious in using auto-ethnography interchangeably with first-person action research—which is also making the personal political—because auto-ethnography is "*less likely to integrate experimental action into its approach*" (p8). As a scholar-practitioner my intent is to explore my lived experience and develop and speak to an approach and a set of practices—action experiments—that I hope others can use. First-person action research serves me well on this. Narrative inquiry and auto-ethnography provide the lenses to examine critically my contexts with more depth and breadth. Whilst I do not label this as an auto-ethnographic work, the influence of Carolyn Ellis and Arthur Bochner—who have been prominent in advancing the work and validity of auto-ethnography in social sciences—are present in my writing. In particular, I am drawn to and influenced by the storytelling form of academic writing that Ellis uses.

Below, I explore the salient aspects of narrative inquiry that have shaped and influenced this thesis.

Holding Multiple Perspectives

Because epistemic clarity is not a goal for narrative inquirers (Clandinin and Roseik 2006), they treat research data with curiosity, tentativeness and acknowledge that "*all stories are partial*" (Clandinin 2006, p48). I too am disposed to hold life and myself with tentativeness or "*lightly and seriously*" (Marshall 1999, p157). Marshall (1999) advocates, "*treat[ing] little as fixed, finished, clear-cut*" (p156) and "*believing in multiple perspectives rather than one truth*" (p157).

Whilst I worried this position may have contributed to my not engaging in the political (of taking positions), it contributed to my maturing as a researcher. It allows the tentativeness I am disposed to and the lightness to treat all stories as partial; adds depth and seriousness by pushing me to look around (my place), to dig deeper (my sociality), and glance backwards and forwards (for temporality). Instead of not claiming to have a standpoint (Frank 2000), I now choose to explain the lenses through which I view and share my stories, acknowledging I am making choices in how some stories are privileged over others. Later I share such stories (e.g. Vignette 5c) to demonstrate how I hold multiple perspectives whilst developing standpoints.

Narrative inquiry enables holding seemingly conflicted and paradoxical viewpoints while occupying liminal spaces, or margins or gaps between multi-perspectives and methods (Speedy 2001). There is also freedom to cross between disciplines and philosophies. However, such researchers may be criticised for being "*radical relativists*" (Denzin 2009, p154). Because, such research could end up being inconclusive: that this outcome is just one of many (unknown) possibilities, at this particular moment in time, for a particular audience, based on the particular viewpoints of the researcher and

participants, and their unique histories and the social dimensions they are influenced by and influence. This criticism comes from the positivist, scientific rational camp that demands qualitative research establish common, uniform standards for quality criteria (Denzin 2009; Denzin and Lincoln 2000). Narrative inquiry as a methodology is discursive (Clandinin and Roseik 2006) and expansive, and is probably only reductive to the point that it views all phenomena as being storied individually or socially.

Validity of Individual Lived Experience

Narrative inquiry treats individuals as empowered agents who shape, and are shaped by, the politics and problematics of society (Clandinin & Roseik 2006). Simultaneously, the macro-social and environmental dynamics that the individual story is influenced by are also considered. However introspective or personal the research, research is always a political process (ibid). Narrative inquiry, as a research methodology, pushes me to explore what larger narrative is expressed through my voice. How is it similar and different to others? How is my voice shaped by my cultural, religious, social and gender dynamics? What ideologies am I exposing, breaking and maintaining? What are the politics of my story? These I explore through my stories in Part II. As Speedy (2001) advocates,

> "*It must be wholly possible to acknowledge and experience the potential or 'agency' of human beings as they search for meaning in their lives and at the same time accept the socio-culturally and linguistically determined constraints or conditions of worth (within an existentialist/humanistic paradigm) and contexts and discourse (within a constructivist paradigm) of that agency*" (p28).

Speedy refers to how we make the personal and the specific globally relevant, from the different standpoints of social research philosophies. She acknowledges the possibility of straddling these different paradigms: accepting that we have personal agency to shape our world by co-creating meaning with others, while accepting we are also shaped by external forces.

I have feared whether my research is 'valid,' as it focuses on my issues. Is this self-delusional (McNiff 2007), self-indulgent naval gazing, merely a confessional tale (Marshall 2004)? This fear may become valid, if I was only telling stories about myself, as I was apt to do at the beginning of my research journey. Now I contend with these stories, asking questions about what these stories say about me, how telling these stories has helped me to re-tell them (Speedy 2001) and therefore transform who I am based on how I act, which speaks to the practice of the 'action turn'.

I am more aware of how I am shaped by the politics of my story, especially as a woman in her forties. The feminist movement particularly makes the personal political, (Cahil 2007), as does action research (Marshall and Mead 2005). Narrative inquirers also question what broader general issues are underpinning these stories. Who else has similar or different stories, and if so why? What are we influenced by? What assumptions underlie these stories? For example, Frank (2007) writes about his illness and the politics surrounding illness, the body and care giving. It is a personal narrative that speaks to larger political issues.

However, narrative inquiry also suffers the same criticism as other social research methodologies, in terms of whose voice is privileged (Clandinin and Roseik 2006) and what counts as data (Pinnegar and Daynes 2006). Even as a first-person inquirer, I will invariably privilege certain voices within me—e.g.

daughter, friend or consultant—and will also choose data that exemplifies my dominant story (Clandinin and Roseik 2006; White and Epston 1990). Frank (2007) identifies this privileging as a standpoint which is a "*political and ethical act of self-reflection*" (Frank 2000, p356), because it denotes how you privilege certain aspects of your biography.

Giving precedence to some aspects of one's biography than others clarifies which parts of yourself you choose to inquire. Frank argues that standpoints are not static; they evolve as experience and time passes. They also exist whether the author acknowledges it. He clarifies that showing his standpoint, not only describes his experience (his illness) but also enables others in similar situations to "*experience their situations differently*" (2000, p357).

Narrative inquiry also invites researchers to include stories that are neglected, to challenge dominant stories, allowing alternative stories and re-storying (White and Epston 1990). Marshall (2004), from a first-person research point of view, adds that even though there are "*limits to an account*" (p310), because she cannot voice nor be aware of all sides in a multi-perspective world, it doesn't give her the "*license to give no account*" (ibid).

The lenses of narrative inquiry give me the depth and breadth to situate and articulate my contextual narrative. The first-person action researcher stance pushes me to flesh out how my research contributes to enrich the human condition. The constant attention to my storying and re-storying, and the voice that asks 'so what?' supports my efforts to 'demonstrate' the validity of researching the individual lived life. I explore this further in the quality section of this chapter.

Transformative Qualities

Because of its multi-perspective nature, narrative inquiry allows us to understand our stories from different lenses. I refer to this as its 're-storying' capability, which allows us to see the events in our lives and ourselves from different perspectives, and opens up the possibility to leave dysfunctional dominant stories and choose generative alternative stories. For example, White (White and Epston 1990) tells the story of his client Mary, who, according to her parents, had a 'sleeping problem.' With White's prodding, an alternative story of Mary 'looking after herself' emerges. The parents see Mary in a new light, as being more capable; they realise they are not always 'rescuing'—their dominant story. Mary focuses on this alternative story, preferring this 'new picture' of herself as independent. This enables her to change her 'insecure' narrative and later insists on putting herself to sleep. This is an example of the possibilities when stories are experienced as multi-dimensional: in this case, a child who is 'insecure' but also with the capacity for 'self-confidence'; and parents, exhausted by continuously rescuing, can now learn to let go and trust the child.

Individual stories invite others to act in their performance, asking them to share their lived experiences (Frank 2000), allowing us to become part of their stories. The transformative is thus not just personal; it is also relational. When we re-story, there is the invitation to see the other actors from a different perspective, allowing us to respond to them differently, enabling them to change their script and thereby the plot line of the relationship. White (2011) tells a poignant story of his client Donna, a patient suffering from schizophrenia, enacting as a therapist to him. Donna, a long-time client, now leads a more 'normal life' and comes for 'top-ups', as she calls them. In one meeting, she notices that his study is messy, and counsels him to make a

change, almost mimicking his conversations with her. He reflects that when therapeutic conversations are good, they "*emphasise the extent to which the people who consult us include us in their lives*" (p33). He marvels at the turn in the relationship between therapist and client. It is worthwhile noting that this approach to therapy—a relational, connected one—is what I discussed in Chapter 2 as a wounded-healer approach, a departure from a Freudian approach of having distinct boundaries between patient/client.

In both instances of re-storying, personally and relationally, we must pay attention to the political aspect of the story and not only the aesthetics of a particular metaphor. (Clandinin and Roseik 2006). If we read a story through the lens of a particular metaphor only, it may invalidate or displace the actual lived experience of people. We may try to fit the story into a chosen metaphor. For example, the obvious lens to view White and Donna's story is the client-therapist relationship. Therefore, the metaphors and meaning we ascribe to it are of how Donna as a patient has 'recovered' and is now 'normal' enough to have a different kind of conversation with the therapist. From the perspective of the 'Wounded Storyteller', Frank (2007) would ask about the politics of that story, especially whether we have attended to Donna's voice not just as a patient, but as a young woman who has developed a long-term relationship with another human being, albeit her therapist. Frank (2010) says we start to see from the point of view of the character, with sympathy, as the character is built by the information we are given access to. He goes on to say that the "*story can claim the validity of one person's or group's point of view, sometimes wisely, sometimes far too well*" (p32). Narrative inquirers thus strive to look at stories from different vantage points.

Living Relational Stories

Narrative inquiry also acknowledges that we examine our stories as we live and create them. A story cannot be held static. Some practice accounts I write about, move on from the story as soon as I record it, as I, and others involved in the stories continue to live our lives. Clandinin (2013) adds,

> "*we are part of present landscapes and past landscapes, and we acknowledge that we helped make the world in which we find ourselves*" (p82).

As we research our stories, we gain more insight into ourselves, and the situations or the stories we are in, making it possible for us to 'transform' or make choices in our response. Narrative inquirers acknowledge this phenomenon of movement and co-creation, and thus its relational nature, similar to the participative and collaborative approach in action research.

Methods

In this section, I share inquiry methods employed in this thesis. I first describe a method that became a predominant way of inquiring in this thesis: writing in poly-vocal conversations. Then taking a cue from Speedy, in the manner in which she makes transparent her messy inquiry methods, I share other inquiry methods, tools and techniques (journalling, collecting conversations, dream journalling, and conversations with friends and colleagues—as informal second person inquiry) that are the backbone of this research.

Writing in Polyvocal Conversations

In Part II, I share vignettes that speak to each chapter's topic. Each vignette is analysed and deconstructed by 3 voices in an imaginal conversation between Mano, Vidhya and Mihirini. Mano and Vidhya are unisex names in the Sinhala language. 'Mano' (meaning mind) is the Practitioner-Coach-Therapist and prompts to explore the inner and emotional world of clients and myself. Vidhya' (meaning science) is the Researcher-Scholar and chooses to ask critical questions on methodology and the research. Mihirini is the narrator.

In my imaginal conversation, they are seated in my living room, around my coffee table, laden with cups of tea and books. I deconstruct what goes on in the vignettes in conversation with them.

The 3-voice imaginal conversation was initially an attempt to find a way to deconstruct and reflect on the multi-layered perspectives of the vignettes in an interesting and engaging manner. When I attempted to write these in the way mainstream academic theses are written, in clear separate paragraphs that flowed and tied together, they became stilted, clunky, and an utterly dull process. If they bore me, my readers would be too. When I deconstructed the vignettes in my mind, the analysis was not linear. Instead, many disparate thoughts occurred, sometimes they tied, sometimes they hung in mid-air. How do I show this messy process in my head, in a readerly manner? I recalled Speedy's PhD where she used 4 voices—'scholar', 'researcher', practitioner and 'writer'—to talk to each other about aspects of the research.

Whilst apprehensive of my skill in using this form, I experimented with it. As I kept writing, I experienced a change in my ability to convey my practice in an interesting way. It allowed me to analyse and tease out the complexities

and multi-perspectives of the story for scholarly purposes. Whilst the vignette served as practice/empirical data, the 3-voice answered the 'so what' aspect of the scholarly inquiry. It enabled me, the researcher/narrative inquirer, to 'tell' and not just show.

For example, after writing a vignette, I imagine my supervisor asking me 'so what'? Traditionally I would start the paragraph by saying 'the purpose of this story is to...'. This makes it difficult to re-present the multiple layers and threads unravelling in my mind. Instead, I got Mano or Vidhya to comment on what they thought the story was about, (in which case Mihirini could add to or disagree with their comments and explain in more detail), or to ask me 'so what are you hoping to portray from this story', so that the narrator could explain. As the conversation developed, Mano and Vidhya would pull different threads for discussion, and Mihirini would explain. Sometimes the voices went back and forth, similar to a normal conversation.

The 3-voice conversation was a method to inquire into narratives, rather than present 'mopped up' (Speedy, 2008) research data. I dispensed with structure during first drafts. They were rambling, multi-directional, layered conversations on a page: asking questions, being critical, showing support. Similar to my mental process. Often, I would find thoughts I was not aware I had, appearing on the page. Through an iterative process of making choices on what lines of arguments to present, and editing, the data/writing is presented in a meaningful, readable way. Laying out the conversation on the page, the 'visual text' (Speedy 2016), also became an important part of seeing and understanding the text as a writer. I reflect on this in the conclusion.

Speedy muses that *"[w]e often get to 'know' other people's work, but rarely get to see 'how' they work*" (2008, p34). Again, it is the impetus to show clean,

sorted research methods. As explained above, writing out an imaginal conversation is a messy and iterative process, not just for writing up the thesis, but as a method of inquiry. In that spirit, I share other methods, tools and techniques that have become part of my research process in living 'life as inquiry' (Marshall, 2011).

Note: At this point Speedy was only a muse, and I didn't inquire into her writing form in depth. It was toward the end of my thesis I realised that writing was an important method in my research process. As such, I wrote my reflections of Speedy and her influence on my thesis post-viva, and present it in Addendum 3.

Journaling

Possibly the most widely used method is my habit of journaling—my go-to-method when in distress, doubt, confusion and/or when thoughtful, inspired, joyful. When I was around 13 I read Peter Ustinov's 'Dear Me' from my father's library. I started a 'dear me' diary immediately, and the journaling practice has remained. Since then I have many journals of various sizes that are the place of my secrets, heartaches, dreams, hopes and ideas. While I have added more mediums, such as my iPhone, iPad, Mac and various apps, the impetus to write continues.

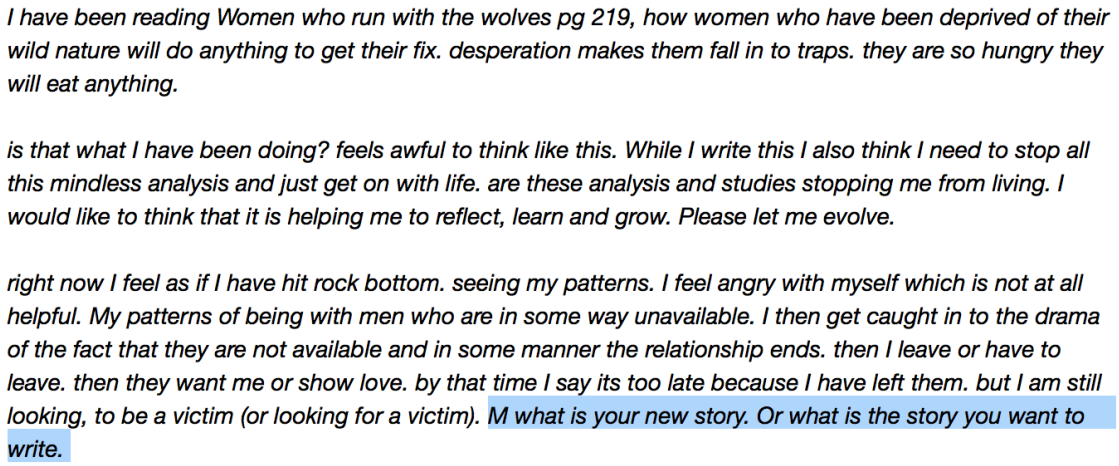
I do not have a set writing practice. I am motivated to write for a myriad of reasons: when I am incapable of expressing myself verbally, because I am afraid to, or feel incoherent, or my thoughts and feelings are muddled; when I have something really important, I want to say; when I fear I will lose my thread of thought; or to organise my thoughts and ideas.

I journal in the quiet of my living room, office or bed, also in between meetings or when travelling. Some entries are ramblings and meander from thought to thought. Some are focused and about a particular incident, topic or thought. Some are reflective and become a list of questions I am holding, with some answered but many not. Some entries are short, a few lines, with a thought, a feeling or quotation written, whilst others go on for pages. Some topics are journaled for the day, bits and pieces added. Some entries are written (or typed) and forgotten till I stumble across them randomly.

Part of the journalling process is also reading what I have written earlier. I often refer to previous entries as part of my research process. I stumble on entries when rummaging through books or documents; sometimes I cannot remember making the entry, or can no longer imagine feeling the way it has captured my emotions. At times, I am amazed how I have written the same thing in different ways for years. Reading previous thoughts is often insightful of how I have moved on (or not) from incidents, how my thinking has changed (or not), whether or not I have put into practice my good intentions, and my progress in my personal and professional life. It also renews my sense of purpose, reminds me of things I want to put into action and is generally educative and inspiring.

Many of these journals have been a source of data to support the research into my wounded and restorative stories. For example, in page 54 I refer to my transfer paper, that shows that elements of the importance of narrative inquiry were there, even though it was not labelled as such. Similarly, below is a screenshot of an unedited journal entry from Evernote app dated June 23, 2013, titled 'More of the Same'. For this exercise I focus on one sentence (highlighted)—"M what is your new story?". It shows I have been thinking of storying and re-storying as a way of learning and healing from wounds, long

before labelling it as a practice, which happened only in March 2015, almost 2 years later. Talking to myself in my journal, asking questions, giving myself instructions (see second paragraph, last sentence, 'Please let me evolve'), are methods in which I inquire into what's going on in my life.



I have been reading Women who run with the wolves pg 219, how women who have been deprived of their wild nature will do anything to get their fix. desperation makes them fall in to traps. they are so hungry they will eat anything.

is that what I have been doing? feels awful to think like this. While I write this I also think I need to stop all this mindless analysis and just get on with life. are these analysis and studies stopping me from living. I would like to think that it is helping me to reflect, learn and grow. Please let me evolve.

right now I feel as if I have hit rock bottom. seeing my patterns. I feel angry with myself which is not at all helpful. My patterns of being with men who are in some way unavailable. I then get caught in to the drama of the fact that they are not available and in some manner the relationship ends. then I leave or have to leave. then they want me or show love. by that time I say its too late because I have left them. but I am still looking, to be a victim (or looking for a victim). M what is your new story. Or what is the story you want to write.

Figure 3b

I have no idea what other lessons lurk in my journals. But I save them all, and continue to journal without structure, form or purpose, because I never know which scrap of writing would contribute to my inquiry.

Keeping Notes

I think of keeping notes as different to journaling. Taking notes at client meetings, coaching sessions, or during conversations with colleagues and friends are different as it is more focused, and a record of what is taking place, with my thoughts and ideas scribbled alongside. For example, when a coaching client is talking I write what they are saying, and note thoughts, questions or ideas that pop into my mind. I may or may not follow up, but it's my way of being present to what is going on for me and for my client. They

also serve as follow-up questions for later sessions, or provide more insights as the relationship develops.

For example, in Chapter 7 I share a note (figure 7b) written during a coaching session. There you will see me documenting a series of questions I ask my coachee, and her answers. Whilst taking notes, I did not realise how I would use it as part of the coaching practice, or as part of my research. Immediately after writing the note, I noticed patterns in her answers, that continued to aid our conversations. It is evidence of my coaching practice, of taking notes, and using it to help a client reflect on her stories. While detailing this practice in Chapter 7, I found Vidhya asking Mihirini, the narrator, whether it was a planned exercise. It was only then I had the insight that this was not planned. This allowed me (Mihirini) to step back and reflect on my coaching (healing) practice and explain the line of questioning and the exercise as a 'model' (page 230)

I also keep notes when reading. It may be a direct quote from the book or article, a question that arises as a result, a comment or reflection on its relevance to me. Sometimes these quotes end up on my Instagram or Facebook with reflective comments. I often scroll through my social media feeds to be re-inspired.

These notes are invaluable. On the one hand, they supplement my memory, they also become a repository of information that has been collected over years, and become sites for fresh reflective cycles of inquiry. As a narrative inquirer and wounded-healer, the above help me shift my perspective, giving me an understanding of what's going on for me, for my clients or about the world. For example, the meaning I make from a saved quote/note at the time of first reading it, changes when I find it years later. They add/shed light on

dimensions/perspectives hitherto hidden. They help me to story and re-story, make new meaning, thus becoming part of living life as inquiry.

Collecting Conversations (audio/text/email)

Technology has made it convenient to store infinite amounts of data (albeit over abused and as a result hard to locate when needed). As part of my research method and with my client's permission I began to save/store conversations (audio/text) about 5 years ago. I have listened to/read many of these for this research. They provide insights into how I interact with my clients, the way I frame questions and respond to them, and about what I felt at the time of the conversation. With distance and time, these stored conversations provide a fresh round of inquiry (more objective off-line reflection) of how I think I am doing as a coach. It enables me to question how I would handle similar situations in the future, what skills and behaviours I should develop in my practice. I will demonstrate the method in which I have used these audio recordings and text message as data for inquiry questions and reflections in chapter 7.

Conversations with Friends and Colleagues

Over the last few years a few of my friendships have deepened into what I would call informal second person inquiry spaces. One in particular stands out. We are of similar ages, family structures and social backgrounds. For most part of our friendship we have lived in different countries. Over the last five years we have developed a conversational pattern, whereby we text each other topics we want to discuss. Recently we created a separate chat on

WhatsApp just to share topics, to not lose these in our other daily conversations. These topics are serially numbered, with a few keywords to remind ourselves what we want to talk about. These topics are not gossip. Sometimes it is something that is happening in our lives, but always with some inquiry question, a troubling learning edge attached to it. When we find time—which is about every 4-6 weeks—we Skype each other or meet each other in our homes and spend almost 6 hours or more covering each topic.

What this space (and other similar but less structured relational spaces) offer is a way of reflecting and learning together in a safe environment. They become friends who have permission to 'act like enemies' (Marshal & Mead 2005) or what I think of as 'critical caring friends'. The added advantage of such caring learning relationships is that because we know each other in many contexts over the years, we can observe each other's patterns and how they become stuck or evolve over time. We can respond with caring commentary and to inquire into these patterns. It is a mutual, participative inquiry into each other.

An example of this method in action can be found in Chapter 7: Vignette 7c. Below I share some screen shots of examples of WhatsApp message.

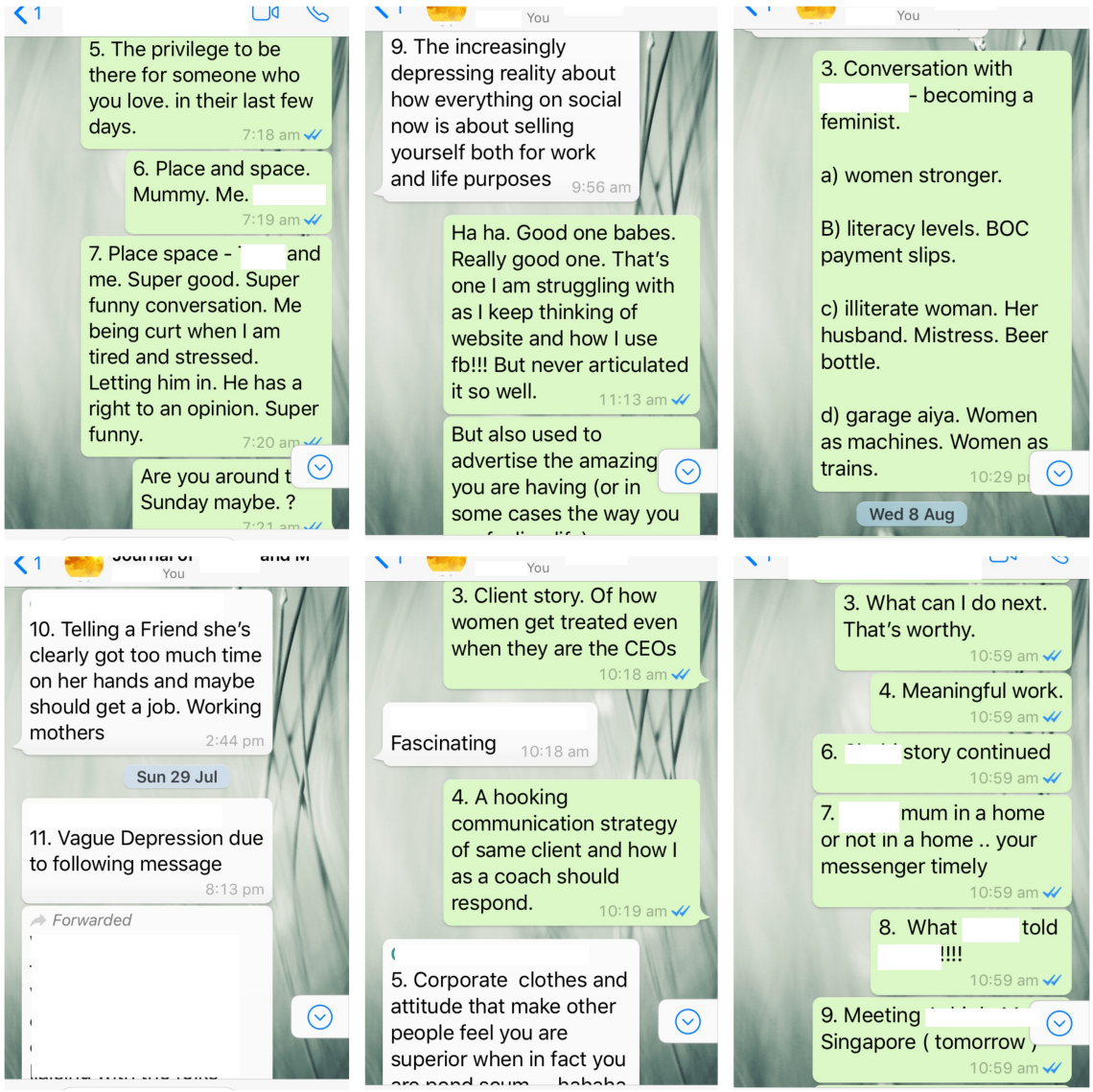


Figure 3c: WhatsApp Messages of Journal

My relationship with my doctoral colleagues over the last 6 years have been similar. We have inquired and reflected and learned with each other. We have read each other's work and influenced and been influenced by each other's research work.

These are symbiotic relationships and have become an essential part of my inquiry and research methods.

Dream Journaling

I started recording dreams only in my late 20s, as part of my self-therapeutic practice under the guidance of a therapist. At his suggestion I would write my dreams (generally in an app—Evernote or Apple Notes—that synchronises across all my devices), often upon waking up or during the day.

I write the dreams in the first person, in the present tense. I give as much detail as possible, including the emotions I have in the dream. Then I write what was going on in my day or the week, that could give rise to some images, feelings, people, situations in the dream. I describe this as the context or background. Finally, I write, 'the analysis', my take on the sense I am making of the dream, what messages the dreams are conveying to help me uncover what I am ignoring, unaware of, is in my subconscious and not fully revealed in my waking, thinking, aware moments.

Some dreams I have had in the past 10 years have come at crossroads in my life, or even created crossroads, and changed my life. At the beginning of this chapter I share a dream featuring my grandmother. It shows how one dream became a site for multiple inquiries, through my practice of dream journaling and analysis. It changed how I saw things (my attitudes or deeply held beliefs about women and especially these women I come from). It gave me the courage to act, to want to share my story, almost in a way of honouring them, and other women.

Dreams have inspired me to look at things I have been afraid to look at; dreams tell me when I am troubled about something; dreams show me things I am not seeing. My dreams talk to me. They make me do things. Such dreams become research data.

Having thus framed my methodological stance, and the methods employed in this research, below I share the quality and ethics that underpin this inquiry. Whilst I acknowledge you come with your own research history and biases for measurement, I invite you to inquire narratively into them in relation to how I frame, place and judge my research.

Quality and Ethics

Reason (2006) says, "*action research is characteristically full of choices*" (p87), and quality must be viewed from the lenses of these choices and their consequences. These choices must be made transparent to the wider public. As a first-person action researcher who gives primacy to the action in the world, and as a narrative inquirer who gives primacy to the way our stories shape us, I looked to both fields to make choices about my quality criteria. Below, I explain the quality and ethics criteria that have been the basis of evaluating this thesis.

So What?

What or who will change as a result of this inquiry—essentially 'so what'? Each time someone asked me this question in the last six years, I dug deeper for an answer. Each time, it clarified and shaped my inquiry. Reason (2006) describes this 'so what' as "*pursuing worthwhile practical purposes*" (p188), of contributing to the "*flourishing of human beings and their communities*" (ibid). Narrative inquirer, Speedy (2008) asks whether the inquiry "*contributes to our understanding of social/cultural life and what it means to be a human being*"

(p56). Ellis (1997) says instead of asking what counts as scholarship, we must ask what does scholarship do. My account of the 'wounded-healer' aims to shed light on the human condition of being wounded, and provides an insight into practices of healing oneself and also being of service to wounded-others, whether as coaches, healers or medical practitioners in their professional capacities, or even as parents, partners or friends in their personal capacities.

Attitude of Inquiry

Often, first-person narrative inquirers find themselves being the researcher and the researched. At one level, it is a first-hand account, and therefore valid and evidentiary of the phenomena being researched. At another level, there is the difficulty of non-bias. Marshall and Reason (2008) suggest adopting an 'attitude of inquiry', describing this as being both 'disciplined and alive.' An important quality to practice is '*surfacing our framing*' (p69). This, with '*exploring our purposes'* or the '*so wh*at' question, shows the researcher how inquiring into the often tacit ways in which we frame our inquiry and asking questions about the origins of the inquiry are shaped by our own personal or cultural contexts. This is one way of testing our inherent biases. Another is to be '*curious*' and to be '*committed*' to ask questions, even if the evidence and experience of the research are first hand. In this way, the first-person narrative inquirer adopts a certain stance, tentative and curious, yet committed to exposing one's own biases. Heron and Reason (2001) describes that as being '*critically subjective,'* where instead of ditching one's 'personal living knowledge', inherent biases are critically exposed and examined. In Part II, I share my research stories, and then engage in a process of critical reflection via a polyvocal conversation, to ask questions and surface the multi-perspective learning from the stories. It is an attempt to situate the reader in

my context, to be 'transparent' about my frames of reference and to surface my inherent biases.

Transparency

Speedy (2008) says the research should answer the questions of how the author came to write this text and whether the author's position, motives, purposes and perspectives that have gone into shaping this text have been made clear and available. As explained above, it is a 'surfacing of our framing'. Reason (2006) goes on to say a hallmark of 'good research' is to

> "*be aware of the choices open to them; to make these choices clear and transparent to themselves and to their inquiry partners; and in writing and presenting, to articulate them to a wider audience*" (p190).

In my Introduction, I have attempted to make the reader aware of my background and upbringing. I continue to explore these elements throughout, especially in Part II, attending to the 'personal and social conditions' and 'place' commonplaces. I have shown the twists and turns in my inquiry journey and shown the 'emergent' (Reason 2006) nature of the inquiry. I outline the primary influences in the inquiry and, where possible, signpost those that don't take centre stage, but are part of my overall life inquiry. I claim the impetus to this inquiry is from a broken marriage and give a brief glimpse into what this brokenness looked like. But I also transparently declare that I cannot share the full story for reasons of confidentiality. Marshal (2016) says,

> "*As we contribute to making knowledge, individually and collectively, we can seek to make our purposes and the processes we engage in open to review, for our own learning, as inherent quality processes, and to*

> *inform those who engage with our work—as long as we accept caveats that full transparency is not possible*" (p-xv).

I think of the transparency quality criteria as a 'conscious vulnerability' on the part of the researcher with declared boundaries (where possible). I hope you will see me working explicitly and as transparently as possible with the choice points relevant to my inquiry.

Trustworthiness

I tell stories about my lived experiences. I tell them after the fact—some almost a decade later. I reconstruct the past, from the present. In the 'validity of the individual experience', Bochner (2000) highlights that

> "*Given the ambiguous and open ended quality of experience, stories give a measure of coherence and continuity that was not available at the original moment of experience. Too often, critics have seized upon this quality of personal narrative as cause to condemn the distortions of narrative […]*" (p270).

One criticism is the issue of memory distortions and I pick up some of these problematics of memory, data records and accuracy in Chapter 5. As Bochner points out, however, "*the purpose of self-narrative is to extract meaning from experience [rather] than to depict experience exactly as it was lived*" (p270). He suggests the following six criteria to judge the phenomena of storied research:

He asks to look for an "*abundance of concrete details*" (p270), of 'fact and feelings', the flesh and blood details of the situation, the people, the emotions, etc. This again speaks to the social and place commonplaces. Has the story being presented in a temporally interesting way, going from the past to the present and back and forth, in what he calls the "*curve of time*" (p270)? This is the 'temporal' commonplace. Then, look for the '*author's emotional credibility*

and vulnerability. This is the baring of oneself—or as I term it 'conscious vulnerability'. Does this story also show a "*tale of two selves*" (p270), a believable account of how life was re-storied, re-imagined, redirected and transformed? I explore the last two considerations '*standards of ethics*' and '*evocativeness*', separately, below. As you read this thesis, you will encounter 'concrete and abundant details' about my personal and social condition [in the Introduction], and in particular my attempts to take the risks to be vulnerable in the service of the inquiry [Part II: Practice]. You will see me weaving stories from the past to the present and back again—curve of time. On the last aspect of a tale of two selves, the intention for this thesis is an embodying of a transformative journey.

Evocativeness

Speedy (2008) asks, "*does this writing make my heart sing*" (p56)? Bochner (2000) "*wants a story that moves me, my heart and belly as well as my head*" (p271). Ellis (2000) is clear she first looks for evocativeness in auto-ethnographic and other narrative works; in fact, going on to say, "*if the author has trouble writing evocative narrative, well then maybe it would be best to write in a more traditional genre*" (p274). In Part II, I experiment with the written form (Marshall 2008) as a way of inviting readers into my stories. Stories are written in the first-person, in the present tense. It is my device to access my emotions and write evocatively. I experiment with fonts and layouts to help readers navigate between stories and analysis. I depart from conventional forms of academic writing that favour the passive voice, using instead an imaginal poly-vocal conversation to analyse the stories. As you read this text, I hope you will be "*engaged, evoked, or provoked*" (Ellis 2000, p274).

Accountability (ethics)

I previously discussed the 'living relational nature of stories' in narrative inquiry. This implies the necessity of practicing interpersonal ethics, a "*responsibility to the dignity, privacy, and well-being of those who are studied*" (Josselson 2007, p538). Even though the research subject in this thesis is myself, my stories are always in relation to others. I thus have a responsibility towards those who appear in my stories, and to the living relationships I continue to have with them. I have also shared stories openly and transparently as possible, which leaves me vulnerable. Even while I share them, I wonder about the responsibility I have to my future self, beyond this thesis.

I realise these are not questions I can attend to satisfactorily or definitively. What I can do is to make the choices I have made in representing my stories and others who are featured in them, transparent. I have given fictional names to everyone in my stories. Their personal and social contexts are not revealed, or are altered to provide an extra degree of anonymity. With those who are close personally, I have had conversations about how they have been featured. I have invited them to read them, with the proviso I will delete/edit them out if they are not comfortable. I have been particularly sensitive with stories about my ex-husband who is difficult to annonymise. I struggled with this: while these were my stories to tell, I also had a responsibility to our continued relationship. Even though permission had been sought and given, I have had continued conversations to be reflexive of our shared feelings in relation to these stories.

I am not glib about the ethical considerations of my research. An issue in relational ethics (Tracy 2010) I struggle with is that I did not consult those

who appeared in them, at the time of making choices for stories. As this was a first-person inquiry, I focused on my learning edges and chose stories that spoke to them. With the draft text began the process of consultation with those storied here. They didn't have a choice in the story; only, if they would like it omitted or changed. Given the care they have for me, and knowing the importance I have placed on this research, I suspect none of them would stop me. I do not take this responsibility or this privilege lightly, but acknowledge that this is a tension that plays out in research ethics. Memory and its distortions (explored in Chapter 5) is another issue that adds to these tensions.

As I conclude the methodological framing and standpoints of this research, in the next chapter I add an additional frame within which to read, understand and judge this research: a feminist standpoint of the portrayal of gendered and relational experiences.

our backs
tell stories
no books have
the spine to
carry

Rupi Kaur

Chapter 4

The Gendered Narrative and the Relational Wound

In this chapter, I share my story of how I became a feminist, and how that narrative re-storied my inquiry—and me—to understand and examine gendered identity, gendered relationships and relational wounding, from a feminist perspective. The relational and its importance in human life and the idea of relational wounding are explored here through a feminist lens. The rest of the chapter focuses on the importance of telling and hearing women's stories, as in this first-person narrative inquiry of a woman in midlife. By inquiring into love, loving and relationality, I frame this thesis as a disruption to the dominant patriarchal narrative of what is acceptable as an academic inquiry, and look to feminist literature that speaks to this perspective.

In so far as writing is an expression for me, I identify myself as a woman writer—a Sri Lankan woman writer. My stories are predominantly situated in an 'English-speaking urban setting'. As such, I explore written work in English by Sri Lankan women writers, feminist scholars and anthropologists, and how they are historically and currently situated.

A Story of a Developing Feminist

At the start of my research journey, I was oblivious to (or ignored) gender—in particular, how my identity, and the stories through which I see and tell myself were shaped by my gendered experiences. However, narrative inquiry provoked I inquire into the sociality of the stories, along with being critically subjective of my experiences as demanded by the rigour of first-person inquiry.

In 2008 Judi Marshall questioned the gap in my gendered experience when examining my MSc Progress Paper. I insisted I had not encountered harm or unfairness due to my gender, saying I learnt to 'deal with things'. Later,

grappling with gender and feminist theory, I realised 'learning to deal with things'—successfully normalising things—was my response to a patriarchal establishment. I was 'preserving' (Fletcher 2001) my relationships, "*doing whatever it takes*" (p49) to get the job done.

I was also 'silenced' (Belenky et al. 1986), blinded to the numerous times little pieces of me were ignored, shaved, suppressed or shaped by others—mostly by men, sometimes by women who propped up the dominant narrative and often by me. A man speaks over me at a meeting and I quieten to make room for his voice. A male friend or colleague makes a light-hearted sexual innuendo publicly, and I hide my discomfort by laughing with them. I make light of my feelings and emotions, moderate my voice when angry, and suppress my tears when sad, to not seem emotional or needy.

I suspect I knew engaging with the feminist perspective would change my story, and therefore how I saw myself. But as I wrote and shared stories of my experiences, it became hard to ignore that I am a woman, with experiences specific to what being a woman means in this context. At first reluctantly, and then compellingly, I read other women's gendered experiences and feminist literature that helped situate my experiences. I came to see my prior blindness as the result of a normalisation process, an acceptance of the status quo and of a world shaped by a dominant patriarchal system. I began to understand my woundedness was often relational and based on relational expectation, which were often socially constructed. These insights and acknowledgement of my experience as a woman helped me make different meanings of my experiences. The re-storying of my experiences through a feminist lens helped hold and heal my wounds differently.

A Feminist Perspective of the Relational

Feminist scholars and commentators argue that in patriarchal societies men tend not to be socialised into valuing or expending as much energy on relational work as women (Chodorow 1978; Eagly 1987; Gilligan 1993; Josephs et al. 1992; Miller 1986a; Fletcher 2001; Robb, 2007). In these patriarchal power structures, men tend to dominate the public sphere, and women the private sphere (Fletcher, 2001; Coleman 2001). However, primacy is given to the public world (Marshall 1984) and therefore men and work in the public sphere are treated as more important. This public/private gendered spilt often locks women's livelihoods to men. Public sphere 'men's work' is deemed 'agentic', which is about control, independence and individuation, and private sphere 'women's work' is deemed to correspond with 'communion', which is about union, interdependence and the relational (Bakan 1966; Marshall 1984). Related to the agentic vs, communion dynamic is the tension some refer to as 'doing' vs. 'being' (Chodrow 1972).

With men often socialised to disregard and disconnect (Bergman 1991), women are often socialised to value and undertake the relational work of caring and emotionality (Fletcher 1998). Women become the 'carriers' of these connecting skills, performed invisibly without acknowledgement of their value, with relational 'feminine' skills of empathy, mutuality or caring seen as weaknesses, deficiencies or vulnerabilities. Because the much-needed relational skills are being attended to invisibly, the dominant view that relational skills are not important is perpetuated (Fletcher 2001).

The feminist movement has argued for heightened attention on the importance of the relational for human wellbeing. Carol Gilligan (1993), in her seminal work on the gendered voice 'In a Different Voice', says that the

> "[…] *most basic question about human living—how to live and what to do—are fundamentally about human relations, because people's lives are deeply connected, psychologically, economically, and politically*" (p-xiv).

It is difficult to talk about human 'being', excluding the relationships we live in; defining us as children, parents, spouses, partners, friends, employees, etc. As Christian Robb, in her account of the feminist relational psychology movement in 'This Changes Everything', writes, "*we are in some ways the tangible, audible, visible aspects of the relationships we are in*" (Robb 2007, p177).

It is not that women are better at the relational or 'women's work' (Fletcher 1998; Miller 1986a), or that it is more important to them. Chodorow (1978), in 'Reproduction of Mothering', says that because of the natural biological connection of bearing children and lactating, women were assumed—relegated—to be the primary caretaker of children. Throughout the developmental cycle of children, both male and female children are brought up to believe that the duties and responsibilities for care giving, relating and nurturing is a woman's job, and because this is unpaid work, it is invisible (Waring 1988). The feminist movement has been trying to dispute this causal explanation that gender and gender roles are derived from physiology (Butler 1988; Butler 1990).

Even in the present context, where women have seemingly gained 'equality', are breadwinners and work in the public sphere, when caregiving is outsourced, it is often women who are employed to look after children in homes and institutional child care facilities[1]. Relational work is then

[1] For example, I don't know of a single male nanny working for middle to high-income families in urban Colombo. And may I add, all drivers employed for personal/domestic purposes are all men.

outsourced to women—at lower levels, rather than at strategic decision-making levels—as it's thought to require low-level skills, and thus lower financial compensation (Calas and Smircich 2003). Hochschild (1983)—who coined the term 'emotional labour' to describe relational work undertaken primarily but not exclusively in the service sector—also noted that most of the work of caring for others professionally has traditionally been seen as the work of women, as in the case of nurses or flight attendants.

This gendered split in relational work continues to be reinforced even in our language. Chodrow (1978) points out that 'mothering' is a word that signifies care giving and nurturing, and is even used for men who are care giving. But 'fathering' is not used to signify nurturing or caring, and generally signifies the biological role of fathering and/or of being a provider.

Because relational work is considered women's work, the value and centrality of having good relationships for all genders has been ignored by the dominant patriarchy. One of the longest longitudinal studies, The Harvard Adult Development study, on what constitutes a 'good life' initiated in 1938, confirms that relationships played a crucial role in the lives of men. Seven hundred and twenty four subjects—from two walks of life, sophomores from Harvard College and boys from the poorest neighbourhoods of Boston—chosen 75 years ago were all white males. As Gilligan (1993) notes until very recently the 'normal' standard for human development was measured by researching boys and men. In a TED talk from November 2015 that has since gone viral[2], the fourth director of this study, Robert Waldinger, shared what they have learned over the 75 years of the study. The "*clearest message*" was that good relationships are key to a good life, and that social connection and the quality of those connections ensured not just emotional and mental wellbeing, but

[2] Over 13 million views on the TED website alone (as of March 2017).

also physical well being, including mental agility and memory (Waldinger 2015). This study on 'adult' development concludes that

> *"[…] the people who fared the best were the people who leaned into relationships, with family, with friends, with community."*

Most feminist researchers have learnt and shown over the years that not to feel connected, to be denied meaningful relations, impacts our wellbeing. And I notice in my own first-person narrative inquiry that this causes a relational wounding.

Relational Wounding

The relational wound of disconnection is often about love or lack thereof. There is a human need to feel loved and to love, to know that all of oneself is accepted and acknowledged by people who matter to you. I knew that part of my inquiry was about this love, its role in how we feel whole, and how it wounds us and heals us. But I lacked the academic language to talk about it, and the confidence to claim its importance for research until I started reading feminist literature.

bell hooks, the American feminist and social activist, in her book 'All About Love", begins the preface with

> *When I was a child, it was clear to me that life was not worth living if we did not know love […] it was love's absence that let me know how much love mattered*" (hooks, 2000, p-ix).

We are supposed to be loved in our primary relationships, as children by our family, and as adults in families and social networks we choose to create with our partners, children and friends. hooks go on to say that despite this expectation, in her own experience and research, 'lovelessness' pervades most

societies. Men and women both despair about love and the lack of it. But the dominant patriarchal culture does not give primacy to the work of cultivating love, because as we saw before, this is 'relational' work, the invisible work of women. And because of the devaluing and disappearing of 'love', it becomes harder to cultivate it.

So, what's love got to do with it? Everything. Wanting to feel connected, to love and be loved is a primary human need, and this is a general expectation of our primary, personal and intimate relationships. Brene Brown (2013), researcher on shame, vulnerability and wholehearted living, is convinced that to connect and relate is why we are here, and that "*we are hardwired to connect with others*" (p8). When we are loved, we feel acknowledged and accepted for who we are. It gives us a sense of self worth, makes us feel safe and supported to live to our fullest potential. When we don't feel loved or feel rejected in our primary relationships, we experience doubt and hurt. Brown writes that when she started researching on 'connection', what she heard from her research participants was about disconnection, "*heartbreak, betrayal, shame—the fear of not being worthy of connection*" (p8). This disconnection and the resultant pain is the relational wound. Research also shows that the brain feels physical pain and pain of social rejection in the same way (Kross et all, 2011).

We are hardwired for connection, and when we cannot connect, be in relation, feel loved or give love, an essential part of what is human in us dies. Almost three decades after her now famous work 'In A Different Voice' (1982,1993), about women's voices on self and morality, Gilligan published what she referred to as a "*deeper conversation about love*" (loc43) in 'The Birth of Pleasure: A New Map for Love' (2002). She puzzles about her research findings (in the 1980s) in her interviews of young adolescent girls and women, and the 'I don't know' voice that girls start adopting from about the age of

eleven. They become disconnected from what they know and feel, and begin to mistrust themselves. In contrast, boys start voicing their emotionality with authority and bravado by around five. This disconnection—from emotion and feelings in the physical and psychological body—is a disconnection from love and loving. I frame these wounds as 'primary wounds' (in Chapter 2). Pain felt as children influences our experiences and responses to the world. This disconnection, the sacrifice of love, is at the heart of a patriarchal culture, in which boys have to become men, and be masculine, which

> "[…] *implies a willingness on the part of boys to stand alone and forgo relationships, whereas femininity connotes a girl's willingness to compromise herself for the sake of relationships. But both strategies […] leads to a loss of both voice and relationship*" (loc442).

She holds that we set ourselves up for the tragic love story, time and time again, of love and loss. She points out that research shows even babies *"pick up and respond to emotions in a third of a second registering pleasure or anger or whatever emotion is felt by the person relating to us"* (loc92), and that we are primed for relationships from the very beginning.

Gilligan's and others' research show that patriarchal constructs of masculinity and femininity cuts us off from relating to ourselves and to others. We get caught in playing our socialised roles (Gilligan 2001). To admit our need for relating, would require vulnerability, and a new script in how we relate to each other.

Sam Keen (1991) who writes from his and others' personal experiences on 'being a man', in 'Fire in the Belly' says,

> "*To understand men and the twisted relations that exist between men and women, we need to look at what happens to a man when his mind, body, and soul are socially informed by the expectations that he must be prepared to suffer, die, and kill to protect those he loves*" (p39).

But in order to show his love, he also has to disconnect from feelings. He acts, not feels.

In contrast, Gilligan (2001), in exploring intimate relationships, talks about the disconnect between what women feel and know to be true; in between the gaps of roleplaying, facades, socialisation and their experience of this other narrative dictated by patriarchal social conditioning. They avoid feeling and relating to themselves. To do so would highlight the disconnection they feel in their intimate relationships. To preserve the relationship, she stops relating to herself, which "*question[s] the psychological foundation of her existence: her ability to know what is real in her relationships with people*" (loc554).

In Part II, I write a story of love and loss with 'Warren' (Story 6c). As I have done with others whose stories appear in this thesis, I ask whether he wants to read what I have written. He emphatically says 'No'. I ask why, and he says, "Because I am scared of what I will feel". "So, you're only worried about your feelings", I say accusingly, wanting him to say he cares about me/mine too. "Of course not, you know I care about how you feel, and that's also what I am scared of." We are silent. I stop pursuing the conversation to 'preserve' (Fletcher 2001) the relationship.

To admit his fear of feeling is a show of vulnerability on his part. In his own admission, he doesn't want to engage with that vulnerability. I want him to confirm what I think/feel—that he loves me. I feel disconnected because I cannot verify what I feel. I am afraid to ask directly, lest he denies it, leaving me feeling vulnerable. The inability/fear to voice our feelings, is what Gilligan refers to as questioning one's existence or the 'reality' of the relationship. Instead, to avoid vulnerability, we both disconnect.

Gilligan, like Brown, realises it is only when we are willing to be vulnerable with our selves and with others that healing and connecting can begin.

> *"Facing love had come to mean exposing oneself to what seemed its fated tragic ending. I come to see love as a courageous act and pleasure as its harbinger*" (loc461).

Often, because of the disconnect boys feel at younger ages, (Gilligan 2016; Bergman 1991), men's experience of vulnerability disappears and vulnerability becomes more present in women's domain of experiences. If men are to experience it, it is then read as being shameful or a weakness, and having a womanly experience. Vulnerability as a human experience is denied. In this spirit, I share the following story about love, connection and vulnerability between two male friends.

My client Rohan tells a story of re-connecting with his male friend, Jagath. When Rohan's parents split in his twenties, Jagath and his mother provided him a temporary home. After three months, Rohan leaves to Malaysia. He keeps in touch with Jagath, but not regularly. On his return he reaches out, but feels rebuffed by Jagath. They don't connect as they used to.

Almost 15 years later, they connect again. Rohan is changing jobs. Jagath has met a girl he wants to marry. During these life transitions, they become each other's support mechanisms again. Jagath admits he is learning to be vulnerable. Rohan understands this challenge first hand. Jagath then apologises to Rohan for not reciprocating when Rohan reached out to him on his return from Malaysia. "I felt really hurt you didn't keep in touch when you left my home. Now I realise it didn't mean you didn't care, and it was my issue of not feeling acknowledged." Rohan explains that during his stay with them, he was feeling guilt—for the physical imposition. He hadn't wanted to burden them with his emotional turmoil. "I tried to stay out of your hair as much as

possible. Occupy as little space as possible. In Malaysia, there was so much going on in trying to find a new life, but I never forgot you." "We then hugged each other!" says Rohan, finishing his story.

These men broke their traditional role-playing of what it was to be a man and men friends, of chinning up and putting on an aloof brave front. Jagath's admission to the hurt of disconnecting implies that it is not only women who hurt when they disconnect. Their vulnerability helps them to rekindle their friendship at a deeper level. Bergman (1991), writing about men's development, confirms what Gilligan found in her research, that boys in early development are socialised to disconnect. As a result, he says, men don't know how to name or express their feelings; similar to Jagath's hurt and Rohan's feelings of guilt. Men yearn to connect and be in relation, Bergman holds, as did Jagath and Rohan.

Like Brown in her shame research, Gilligan also identifies a shame we carry in being complicit in this role-playing, and considers that it seems easier to justify, than to question. She says,

> *"To free love and pleasure from the trappings of patriarchal manhood or womanhood means to undo dissociation by risking association—knowing what one knows, feelings one's feelings, being naked in the presence of another by removing the protective clothes of masculinity and femininity, however they are culturally designed"* (p470).

To be seen and show feeling leaves us feeling vulnerable. To love and to share the need to be loved is a courageous act. This 'nakedness', as that between Rohan and Jagath, is the 'conscious vulnerability' I explore in Part II of this thesis through *my* stories, which brings me to the importance of hearing our—women's—stories.

Women's Stories

Virginia Woolf (1929), in a series of lectures on 'women and fiction', angrily observes that historically, most stories about women were written by men. She also notes that women are given a life in Western literature they never lived in real life. Women didn't have access to education, reading and writing; were discouraged from such pursuits; and couldn't influence the way they were storied. Until a certain point in recent history, our ideas of the life of a woman or "*the conditions in which women lived*" (loc583) were mostly based on male accounts.

The same can be said of academia and research. What gets studied, researched, written, peer reviewed and published is largely determined by the dominant patriarchy. As Belenky et al. (1997) write *"[…] conceptions of knowledge and truth that are accepted today have been shaped throughout history by the male-dominated majority culture"* (p5). In my own inquiry, I struggled with what I thought was worthy as inquiry; to talk about love and the relational wound felt taboo. I knew as a woman, and a human being, that love and the relational were important to the human condition. But I felt I had to keep justifying its worthiness as an academic inquiry.

Like the women Belenkey et all (1997) studied, I had to find my voice, and move from being or feeling 'silenced'. This involved: understanding myself as a constructed knower, a shift from hearing and listening to others; to listening to myself and integrating this relational knowledge with what I was observing, while understanding that all knowledge is contextual and dependent on my frames of reference; to finding or creating frames of references methodologically and theoretically to speak to my practice. But it

was in the company of other women writers and relational researchers that I felt reassured to bring academic validity to my research interest.
For example, Bradbury and Torbet (2016) document their second person 'relational action inquiry' into the Eros and power in their inter-gendered relationship spanning over 30 years. I read this much later in my writing, hence it does not figure centrally in my thesis. I feel a sense of relief, that two academics (one of whom is a woman), who have figured so prominently in the field of action research, are bringing scholarly inquiry into the complex condition of the relational and the erotic. This is also a feminist work, as they inquire into the power dynamics between them as they navigate the different inter-gendered relationships, spanning from student-supervisor and colleagues to their friendship. Their insights, particularly those of Bradbury, as she reflects on her experience with Torbet, a man older to her, senior in experience and with patriarchal privilege over her personally and professionally, resonated with me.

My particular interest and gratitude for this writing is that they also acknowledge and explore the "*hurts and disappointments*" (p9) such relationships bring, and then go on to look at "*rising to love*" (p14). The evolution and challenges of their relationships are described through stories, conversations and letters written to each other about themselves, and particular aspects and incidents of their relationship. It has the hallmarks of a narrative inquiry—even though it's not referred to as such—in the way sociality, personality and place is situated in terms of where they grew up, their working and academic setting, and how this informed the way they experienced the world, and in particular their relationships.

They document the temporal nature of their inquiry by reflecting on their initial encounters over 30 years ago— the stumbling intimate moments and the evolution of their professional and personal relationship. They show an

immense vulnerability in baring their relational wounding. In sharing and reflecting on their stories, 30 years later, they have insights into those events (and each other) that they didn't have at that time. Torbert, particularly, is taken aback by his blindness to his male biases, and what these biases look like from a feminist perspective. Bradbury remarks on her own 'naiveté', and, sometimes-unconscious, collusion and response to patriarchy. In Part II, I too reflect on the insightfulness of temporality narrative inquiry provides.

Bradbury and Torbet disrupt 'accepted' academic inquiry. Both Gaya (2016) and Berger (2016)—who write separate prologues—commend them for making the personal political, and for bringing in the "*"missing dialogue that connects love and power and growth"* (Berger 2016, p5). It strengthens my premise that we need skilled, intentional, critically subjective and sensitive relational inquiries that narrate the challenges involved in attempting to relate with love and mutuality. I feel even more strongly that 'women-conscious' stories need to be shared, making the personal political and disrupting the patriarchal narrative.

Helen Cixous (1976) is a post-structuralist feminist writer well known for this kind of disruption, through writing. She wants 'woman' to write, to be subversive, to break the binary logic of man/woman. Her address of 'woman' in the singular is a powerful command to rouse women to rebel against patriarchal narratives and forms of writing. In her most well-known essay 'The Laugh of the Medusa', she says,

> *"Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies—for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text—as into the world and into history—by her own movement"* (p875).

'Woman' is not atypical, she is also uniquely individual—the very reason she must write her story to disrupt the homogenous notion of what it is to be woman, so that we can imagine ourselves in different stories, and own our stories without shame or censure. She writes about how she kept silent,

> "*And I, too said nothing, showed nothing; I didn't open my mouth, I didn't repaint my half of the world. I was ashamed. I was afraid and I swallowed my shame and fear. I said to myself: you are mad*!" (p876)

We tell ourselves we must be mad. The patriarchal world also convinces us that the internal worlds bursting from our seams, desires and thoughts that can no longer be hidden do not have a place in the world. We are cut off from what we feel. I recall how in a desperate attempt to 'save' a particular intimate relationship, I suggested we go away somewhere 'romantic', because that's what fashion magazines—another place where 'women for men' are 'fashioned' to be thin, beautiful, fair and seductive, in order to be loved—advise for rekindling flailing relationships. His response: "Are you on drugs?" I never asked again. Silenced. He must be right. I must be mad—to fix, save, him, me, us.

Women's self doubt and lack of confidence stops her from writing, telling her stories. Cixous (1976) reflects she didn't write before age 27, "*Because writing is at once too high, too great for you, it's reserved for the great—that is, for "great men"; and its "silly*" (p876). Coincidentally, I self-published 'I Can Fly' (de Zoysa 2000), a book of poems, at age 28. For a long time, I insisted I wasn't a poet. I felt fraudulent to claim that words wrought from tears made me a poet. It seemed too grand; after all I never 'learnt' to write poetry. In my mind, only if you were educated in the ways of writing poetry could you be a poet.

Cixous talks of women writing in secret. I continued to write poems in secret. Even now, 17 years later, they are hidden from the public. Instead I write 'by

being educated' in the ways of writing academically, about my love, my hurt, my healing, and what I am doing in the world, so that I can talk 'credibly' about my—this woman's—world and journey. Patricia, my supervisor, and I, while discussing this particular chapter, remarked on the irony of the tensions in ensuring this thesis, about love, hurt and wounding is written in 'credible academic—masculine—language'. Cixous argues that, still, women writers are few and far between, and even from this handful we have to

> "*first deduct the immense majority whose workmanship is in no way different from male writing, and which either obscures women or reproduces the classic representation of women (as sensitive—intuitive—dreamy, etc.*)" (p878).

My gut response is to call for women to be unapologetically whoever they want to be, whether it is 'classic' sensitive and intuitive, or 'un-classic'—un-classy, guttural, raw, hard, wily, lewd, obscene, sensuous, etc., like the 'dirty goddesses' in Estes's (1992) myths and fables. We are all of these.

I found a young 'dirty goddess' in Rosalyn D'Mello (2015) in her account of her evolving relationship with her lover, 30 years her senior, in 'A Handbook for My Lover', a non-fiction erotica. I was surprised and delighted that this South Asian, Indian woman was bucking the dominant narrative by subverting what was acceptable for women to write. As D'Mello (2015) says in an interview (Datta 2015),

> "*I liked the idea of a woman subversively exposing herself to the world writing audaciously, yet with vulnerability, about her darkest dreams and most intimate desires, of her private ecstasies and fantasies.*"

As a South Asian woman myself, I found her stance and work refreshing.

D'Mello documents the unfolding of her relationship with her lover, and the ways in which they shape each other and the relationship. She explains the

ordinary little moments found in relationship—that most of us have experienced—in minute details, inviting us into her relational life as a woman. It's also an invitation to delve into our own stories. For example, she writes viscerally about what it's like to discover you are menstruating as you get into bed with your lover. Women—and men who have been privy to these intimate moments—will recognise her reaction and her makeshift strategies to deal with it. She exposes and subverts the shame and secrecy women carry about bleeding and blood. Many South Asian religions forbid women into places of worship when they are menstruating, rooting this shame deeply into our psyche. D'Mello's voice disrupts this narrative, and connects me—women—to our own narratives of these women-moments.

Sri Lankan Women's Writing: A Context

In the current Sri Lankan context, the life and voice of the other—of women, ethnic minorities, people of different sexual orientations, etc.—have been shaped and victimised by different dominant narratives; from colonisation and the Sinhala Buddhist nationalist movement, to the recent ethnic war: phenomena that are largely fashioned by patriarchal structures. de Mel (2003), a Sri Lankan feminist scholar, writes about the 'fractured narratives' of women due to conflict[3]. She remarks,

> "[…] *feminist scholars have convincingly established the links between militarism, masculinity and patriarchy[4]. War has, for centuries based itself on male aggression and prowess, and weaponry taken on phallic designs*" (p3).

[3] (Specifically, in the post-colonial independence, and civil and ethnic wars of Pakistan and Sri Lanka).
[4] "See Nira Yuval-Davis, Gender and Nation, London and New Delhi: Sage, 1997, Chapter 5, and Cynthia Enloe, 'All the men are in the Militias, all the women are Victims: The Politics of Masculinity and Femininity in Nationalist Wars,' in The Women and War Reader, pp.50-62."

Similar to Woolf and Cixous in the West, de Mel and Samarakkody (2002) concur that

> "*Feminist scholars, archivists and historigraphers would discover that looking for women's writing within the established literary establishment controlled by patriarchy was futile. In fact, such a search would only distort the meaning of women's writing and literary expression by confirming the loud silence of women in the field (*p4*)."*

Woolf (1929) starts her lecture by saying if women were to write, they must "*have money and a room of her own*" (loc39). Similarly, de Mel and Samarakkody (2002) observe that in South Asia and Sri Lanka, women who wrote (in the late 18th century to the early 20th century) were from "*privileged positions of class and authority*" (p5) and mostly "*British and American women travel writers, and commentators on the Empire who found publishing houses in England to print and distribute their work*" (p5) with "*very little published writing in English by Sri Lankan women before 1950*" (p6). Yasmine Gooneratne (2002) concurs that such writers come from financially privileged backgrounds, able to afford help in child rearing and domestic affairs, and most often "*benefited from the intensive exposure to Western culture"* (p2). The irony of my own context—of a certain financial and social privilege, writing within and for a Western academia, about my own narrow context that does not depict the experiences of the majority of Sri Lankan women—is not lost on me. Regardless, as Woolf says, the best one can do is to show

> "*how one came to hold whatever opinion one does hold. One can only give one's audience the chance to draw their own conclusions as they observe the limitations, the prejudices, the idiosyncrasies of the speaker* (1929, loc50)".

In this context, it feels important to frame how 'being woman' has come to be shaped in the Sri Lankan context. As I would be identified as a Sinhala

Buddhist woman, I will pay particular attention to that idea. Gombrich and Obeysekera (1988) (Sanskrit and Anthropology [male] scholars respectively) write how the Sinhala Buddhist nationalist movement, spearheaded by Anagarika Dharmapala[5], shaped the moral culture of Sri Lanka in the late 1800s. English, Christian missionary school-educated Dharmapala was initially influenced by the Theosophical Society (under the guidance of two Americans, Colonel Olcott and Madam Blavatsky). Gombrich and Obeseykera observe that this influence must be viewed against the backdrop of education and literacy in Sri Lanka. What we now call modern education was spearheaded during the British rule (1815-1948) through Christian missionaries. Later on, in 1869, this monopoly was broken with the establishment of a State-run Department of Public Instructions. Even long after independence, the middle-class elite was educated—and moulded—in these English-medium schools.

It is against this backdrop that Dharmapala shaped a 'Protestant Buddhist' doctrine and code of conduct for the emerging 'Sinhala Buddhist' elite, in response to colonial rule and what he saw as eroding Sinhala identity. In 1898, he published a pamphlet in Sinhala, 'Gihi Vinaya' (Code of Conduct for the Laity). Out of 200 rules listed in this document, 30 regulate the behaviour of women, including the stipulation that her dress should not show her midriff. As Gombrich and Obeseykera observes, "*the condemnation of peasant manners is based on Western notions of propriety*" (p215).

[5] His name at birth was Don David Hewavitharana, and this name was taken/ascribed to him later on as a result of the work he did. "The name Dharmapala means 'Defender of the (Buddhist) Doctrine'. The style Anagarika was an innovation. The word in Pali term meaning "homeless" and is classical epithet of a monk. Dharmapala used it, however, to denote an interstitial role that he created to stand between layman and monk as traditionally conceived; he used it to mean a man without home or family times who nevertheless lived in the world, not in isolation of a monastery" (Gombrich and Obeysekeyra, 1988, p205).

This expected demeanour of a woman is what I refer to in Part II as my desire to be a 'nice girl'. In Sinhala, it can translate as having 'læjja-baya'. Obeseykere (1984) glosses it as 'shame-fear', and notes that this dynamic as a 'loss of face' is something that men also confront, perhaps more so than women, because of their more public roles. But this doesn't fully convey the convoluted and complicated emotions to which I can personally attest. 'Læjja-baya' explained by both feminist scholar de Alwis (1997) as 'respectability' and anthropologist Spencer (1999) as behaving like a "*good girl of good character*" (p171), showing "*socially approved modesty and restraint*" (ibid) is closer to what I mean by the notion of a 'nice girl'.

de Mel (2001) traces how even Sinhala theatre in the early 1900s idealised the Sinhala Buddhist woman through its portrayal of women on stage, initially enacted by men caricaturising women. de Mel argues that this singularity of a good Sinhala woman (as opposed to women of other ethnicities, implied to be of lesser value) is a political act, carrying a symbolic function in service of a nationalist agenda, where the "*woman is a site on which such identity is constructed*" (p68), so that she is "*fixed, or telescoped to the past as a bearer of tradition and a proud history, envisioning through that casting back, an authoritative future modernity*" (p68). de Mel and Samarakkody (2002) also note that early English writing (in the 1800s) by women in Sri Lanka was initially by British and American women travelling to or domiciled in Ceylon (as Sri Lanka was known then). While some of them "*had internalised imperialist attitudes*" (p25), they were also victims of Victorian sexism—and some identified with their native women counterparts, more concerned about their lives, and the lives of their children, than the male writers of that time (de Mel and Samarakkdoy 2002; Jayawardena 1995)).

Sri Lankan women, writing in the 19th century, were still influenced by British colonial culture (de Mel 2002). Even after independence in 1948, they

continued to be conditioned by many of the social, political and economic changes that had taken place (Gooneratne 2002). Gooneratne in her introduction of 'Celebrating Sri Lankan Women's English Writing: 1948-2000' notes the creative burst from women writers after the youth insurgency in 1971, and thereafter the race riots of 1983, as well as the continuing ethnic war. Women were critically examining and commenting on their private and public lives, and larger political contexts, in the form of poetry, creative and fiction writing, non-fiction, auto-biography, political analysis and academia. There were shifts in what was traditionally viewed as 'womanly' writing that had hitherto not been treated seriously by critics—mainly male critics.

Because women were relegated to the private, often women would not have 'access' to write on the public. At some level it could be argued that writing on the relational was sometimes a compromise. When women did write on the relational and private, these were treated as writing on 'womanly affairs', thus not being recognised as credible writing. Gooneratne says that women writers who emerged in these times of unrest gave voice to feelings of anger, despair and fear. Sri Lanka's recent violent and troubled history impacted everyone, and I am assuming that men shared most of these feelings too. It could be argued that these women writers were possibly taken more seriously when they wrote about issues and concerns that resonated with men. Hence, why this thesis, of relational and emotional matters—not often the concern of men—is a political act.

A poem I published, entitled 'The Fear of Peace' (de Zoysa 2000), caught the attention of the then Head of the National Peace Council of Sri Lanka. It is relevant noting that when I asked him what life for soldiers (from both sides) would be like and when there is Peace, he said they would help in the reconstruction and re-development process. My poem was about soldiers suffering from Post Traumatic Stress Disorder, and that they would no longer

find peace during peace. He missed the point. I was a 28-year-old who knew (felt) that I had something important to say, but felt too awkward and insecure with this man who must know more about peace than me. I was trying to disrupt the dominant patriarchal narrative. I hadn't yet begun to hear my own voice.

Finding and Writing Our Voice

Despite the prolific writing by women in the West and the South, our voice is still emerging. But we must write of our sameness and our otherness. We must share our stories, because to keep them hidden is to deny who we are. We must write—to create new narratives that have so far lurked in the shadows, behind closed doors, hidden bodies, walled hearts and closed minds. We know ourselves through our stories and by listening to others' stories. It has been difficult to know and accept ourselves, because our stories were shaped by the other—not-woman.

Margaret Atwood (2017), author of 'The Handmaid's Tale' (1985), a dystopian novel about women's subjugation and agency, articulates her conceiving of 'the literature of witness'. Her central character Offred— literally translated to denote ownership 'of Fred'—"[…] *records her story as best she can; then she hides it, trusting that it may be discovered later, by someone who is free to understand it and share it. This is an act of hope: Every recorded story implies a future reader."* This resonates. I sometimes write to find or re-make meaning. I also want to be found by others. There is a strange satisfaction in being known. Because my narrative would count in a larger human history that increasingly, and explicitly, includes women.

If there aren't a significant number of stories that speak to women's experience, there is no way to disrupt the dominant patriarchal narrative. We will only know about the 'Hero's Journey' (Campbell 1949, 2004), and not of the 'Heroine's Journey' (Murdock 1990). Bateson (1989) in writing about the lives of five women (her friends and herself) worries about the archetype of the hero's journey, of being on a 'quest', as if one knows the destination beforehand. By comparing the lives of herself and her friends, she finds that it's more a crafting of a journey along the way, 'composing of a life' of commitments, purposes and journeys, "*continually refocused and redefined*" (p9). She finds the need to be fitted into a planned and known life trajectory, a dominant theme in a patriarchal context, limiting and untrue to women's experience of life. *"Fluidity and discontinuity are central to the reality in which we live"* (p13), she says. Bateson thinks that women have always had interrupted, emergent, contingent and continually constructed lives, and wonders whether "*men today are newly vulnerable*" (p13), because in today's complex, continually evolving world, nothing is known and maybe "*women's traditional adaptation [is a] resource*" (p13). And as her stories reveal, each of the women occupy very different lives—to each other, and different from when they started, as they composed their lives.

As Bower (2015), writer and researcher on women's fiction, says, often when a woman embarks on her heroic journey no one believes her on her return, because our concept of heroism is mostly masculine, defined by a patriarchal context. I believe that in our 'heroinic journey' (Vontz 2015), we save ourselves, as did Psyche in her story.

Gilligan (2002) explores the mythical story of Psyche and Cupid, to look for a new map of love. Cupid's mother Venus, jealous of the beautiful Psyche being compared to her, sends her son to wound Psyche. Cupid accidently shoots himself with his own arrow and falls in love with her and rescues her from a

fated death. His presence and love is contingent upon her not asking to see him in daylight, and not asking him about his whereabouts. She experiences him as tender and kind. Her sisters, jealous of Psyche, raise doubts about Cupid, suggesting he must be a monster. Gilligan says,

> *"When Psyche cannot see or speak about what she knows, she has no way to frame her experience. And without framing it, she cannot tell her story, or counter the stories that others have told her"* (loc614).

Psyche is compelled to steal a look when he is asleep, and sees a beautiful man, and *"[d]iscovering that her experience was reliable, she fell in love with her love"* (loc614). Cupid, on waking, leaves her, feeling betrayed. The rest of the story is about Psyche's journey, leading to her reunion with Cupid, this time as equals. Gilligan sees the ancient story of Psyche as a motif or symbol for the modern day feminist. To come to know oneself, to trust what women know and feel, is to step out of the old story set up by the patriarch.

> *"Walking out of an old story, she is a woman of our time. She refuses to live as an object; she breaks the taboos on seeing and speaking about love"* (loc636).

For me the wounded-healer is such a journey, if not to save myself, at least to heal these splits in what I know and feel from what I am told is true, so that I may also be in the service of healing the splits, disconnections and wounds of others. My own private battle (journey) has been the split from love, being loved and loving the other—in my case as a heterosexual woman. But like Psyche I couldn't stay without lifting the veil, without seeing my lover(s) for who they were, without listening to and acting on what I felt. When I lifted the veil, sometimes they or I left. But for me to find my love, I have to find myself. Because as Gilligan says of Psyche,

> "*Instead of sacrificing herself for relationship, she is to repair relationship and protect herself, to stay alive by doing what she needs to do in order to leave the world of the dead*" (loc2450).

To stay the same, for another, for the sake of relationship, would be to die, lying on that bathroom floor, with the terracotta tile pressed cold against my cheek. So, I have become the wounded-healer.

The story of Psyche and Cupid is one of transformation. Instead of the feminine and masculine battling, in the same old story, women's stories entering the landscape helps us restore and re-story how men and women relate. It also helps us understand how we heal from our wounds from the split off of our deepest human condition to love and be loved, to acknowledge and be acknowledged (Gilligan 2002). Thus, this thesis is the story of a Psyche awakened to the world, and knowing that to be fractured and disconnected is not the only way to live; knowing that all stories need not be tragic, and that loving oneself comes first; knowing that love as equals is possible and that healing of ourselves and each other is possible.

I now invite you into my stories, my world and my practice, as the wounded-healer-lover. I say again, come in, sit down, pour yourself a cup of tea, and settle down, as I tell you more of *my* stories.

Foucault: Reflections Within the Therapeutic Field

This thesis seeks to change the conversation in the therapeutic (and helping professions) landscape. For example:

- the objective, non-personal stance of the therapist, the professional distance between client and therapist that acts as a mask, hiding the human infallibilities and wounds therapists themselves experience;
- the first-person narrative inquiry methodology that enables a departure from a positivist paradigm of what counts as data, to share lived stories to research the wounded-healer phenomena;
- the relational stories rooted in a feminist perspective, arguing for their validity as academic data.

As explained elsewhere in the thesis, the above disrupt accepted academic norms.

Below, I use a Foucauldian lens to reflect on these attempts at disruptions within the therapeutic field, mostly using a narrative therapy lens. Michel Foucault's (1926-1984) ideas and theories have had an extensive influence in questioning the premises on which helping professions are built and sustained.

During a debate on truth vs. justice (1974) with Noam Chomsky, Foucault says

> "*[…] the real political task in a society such as ours is to criticise the working of institutions which appear to be both neutral and independent; to criticise them in such a manner that the political violence which has always exercised itself obscurely through them will be unmasked so that one can fight them*" (Chomsky & Foucault 2006, p41).

Foucault's lifelong endeavour was to question the foundations of modernity and empirical certainties (Irving, 1999). He questioned what was taken for granted and assumed to be 'normal' and asked how things came to be accepted. His research was concerned with power and knowledge relations, and the manner in which people were subjected to it and were subjects of it.

Foucault's reach is wide. His ideas are in every possible field of research. He has been hugely influential in the feminist movement, and the previous chapter on the relational inquiry would have done well for a Foucauldian reflection, especially my stance on women writing women's stories as valid academic data. The methodology chapter would have benefited from showing how a Focauldian perspective influences my methodological choices.

Taking a drop from the vast ocean that is Foucault, I choose a few key concepts on how therapy and the therapeutic field is potentially a site for power. Below, the first two sections look at technology of the self and dividing practices, and the third looks at docile bodies and bio-power. Each key concept is briefly defined and explored within the field of therapy and narrative therapy literature, and the implications and relevance for my wounded-healer inquiry are then examined. In the third section I summarise the implications of a Foucauldian approach to my wounded-healer inquiry.

Technologies of the Self

A brief definition

His work focused on understanding, digging through and unearthing the premises on which people, institutions and societies viewed and acted, on matters of insanity, criminality, sexuality, etc. He was most concerned with how the human being was being made into a subject (Foucault 1988c). The

manner in which humans understood and 'developed knowledge about themselves' (p18), he termed as a technology of the self.

> *"[…] which permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, to transform themselves to attain a certain state of happiness, purity, wisdom, perfection, or immortality"* (Foucault, 1998b, p18).

He traces this technology of the self to ancient Grecian times of the Delphic principle of 'knowing yourself' (which he thought meant, "*do not suppose yourself to be a God*" (Foucault 1988c, p19) and to the confessional practices in Christianity. He sees these as ways of policing oneself, to live a good life (as externally dictated). In the 20th century, these policing of selves have translated themselves into fad diets, gyms, self-help books and counselling to transform body and mind (Foote and Frank, 1999).[1]

Reflections within the therapeutic field

Foote and Frank (1999), who explore Foucault's work and influence on therapy, see therapy as an institution through which power relations "*shapes the self in ways that do violence to that self*" (p159). Their explorations focused on grief and bereavement and the role of therapy. They show that grief work is enabled through disciplining practices of technologies of the self where clients are co-opted to discipline and govern their emotions and themselves.

They argue that this is based on a normalisation of an expectation that those grieving will arrive at a happy place and return to normalcy. The inability to stop grieving (or display behaviour that constitutes as normal and happy)

[1] p161

becomes 'complicated grief' and is medicalised and pathologised through the clinical, medical and therapeutic institutions. Such people are seen as being unproductive and as disabled in the dominant discourse.

Foote and Frank position therapists and clients in a 'power relation'. Clients accept (and expect) the therapist to be knowledgeable about grief and how to come out of grieving, to return to being a productive self. Hence, clients subject themselves to the therapeutic process and to the therapist. They argue that the institution of therapy must resist this dominant narrative of normality vs. abnormality of those grieving. The role of the therapist is to help the 'patient' resist these "*technologies of self in which they are already enmeshed [and ask], how are they being recruited to police their own life*" (Foote and Frank 1999, p179).

Foote and Frank identify White and Epston's (1990) narrative therapy as a form of resistance. White and Epston believed Foucault's ideas on power and knowledge were of great importance to the field of therapy. They see his ideas as a way of questioning the crisis and problems clients present. White and Epston say clients come for therapy when there is a gap between their lived experience and the dominant discourse available for these experiences to be counted as valid. When a story is not 'tellable'—for example your sexual orientation and if it does not conform to accepted 'normal' sexual conduct in a society—your lived experience is denied, problematised and you become pathologised.

They explain,

> "*The notion of a power that is negative in its effects contributes a theory of repression, while the notion of a power that is positive in its effects leads to a theory about its role in "making up" persons' lives. And when discussing "truths", Foucault is subscribing not to the belief that there*

> *exist objective or intrinsic facts about the nature of persons but instead to constructed ideas that are accorded a truth status. These "truths" are "normalising" in the sense that they construct norms around which persons are incited to shape or constitute their lives*" (White and Epstein, 1990, p19).

People ascribe meaning—'truths'—to their life events, especially problems, based on the dominant discourses they are embedded in. When these problems become the dominant narrative, people and their stories can get stuck.

White and Epston explore how these 'problems' can be externalised rather than the client defined as a problem. The externalisation allows the patient to see the problem as separate from them and to recognise that it is part of the systemic, social and cultural story they belong to. White and Epston draw on Foucault to show that when people see themselves as the problem, they objectify themselves, their minds and bodies, as things to be fixed and formalised. Whereas by externalising the problem, they can de-objectify themselves and create enough space to see the problem and the conditions under which the problem exists. This allows the therapist to move away from 'diagnosing' clients and subjecting them to the technology of the self. Therapy becomes a space for the client to see how the dominant discourse denies their lived experiences and the opportunity to reinterpret what is going on and make new meaning within an alternative story.

Foote and Frank (1999) see this as intentionally political. They argue,

> *"[t]herapy becomes a space within which suppressed meanings of experience can be performed. Such performances are deviant, and therapy is political [...] Unmasking power and giving voice to marginalised experiences must go beyond resistance to transformation"* (p179).

Therapists can pose different questions to the client to unravel and deconstruct the problem: under what conditions is the 'problem' most present or persistent; if these conditions didn't exist how would you change your behaviour or how would you feel; under what conditions is the problem lessened; how did that change your behaviour or feeling? Exploring the problem in this manner enables the client to make new meaning—develop her critical reflexivity and how she deconstructs and constructs meaning. Thus, they expand and devise the choices and options for incorporating marginalised stories or new and alternative stories, understandings, perspectives, lenses and discourses into their lived lives. While no meaning-making or story is final, they see this resistance as a "perpetual process of arrival" (ibid).

Implications for my inquiry

As a narrative inquirer, I look at the commonplaces of place, sociality and temporality to gain a multi-perspective understanding of my story and the narratives I am part of. In the previous chapter, I explored how women are storied and normalised to fit into a patriarchal world. I demonstrated how the technology of the self was at play in the manner I shaped myself to be a 'nice girl'. Later in this thesis, I use the same arguments to use relational stories to extricate myself from the tight weaves of the social and cultural fabric of my life. When I develop a critical reflexivity, I gain some power to step away from these structures and systems I am a part of. It allows me to make new meaning of what is going on, to 'resist' these structures and open spaces for marginalised stories. It allows for the possibility of new or alternative stories. I refer to these as re-storying.

Foucault is clear that whatever new patterns we think of are still part of the culture or social fabric we are part of. He says of individuals re-inventing themselves; its

> *"[…] not something that the individual invents by himself. They are patterns that he finds in his culture and which are proposed, suggested and imposed on him by his culture, his society and his social group"* (Foucault 1998c, p11, cited in Foote and Frank 1999, p181)

While he says it is difficult for us to extricate ourselves from the power structures we are part of, it is important to understand that he didn't mean that these power structures are fixed and immovable. He says

> *"when one speaks of power, people immediately think of a political structure, a government, a dominant social class, the master and the slave, and so on. I am not thinking of this at all when I speak of relations of power. I mean that in human relationships, whether they involve verbal communication […], or amorous, institutional, or economic relationships, power is always present: I mean a relationship in which one person tries to control the conduct of the other. So, I am speaking of relations that exist at different levels, in different forms; these power relations are mobile, they can be modified, they are not fixed once and for all."* (Foucault 1994, p294).

I do not think I (or my clients) can—or always want to—completely step out of the power structures and cultural and social fabrics we are part of. We would be loose threads floating in the air. As relational creatures, we do not want to be isolated. But we can weave new patterns, resist repetitive or dominant patterns and allow new patterns to become part of the fabric—to change the dominant stories, to create new and alternative stories. And I would also like to add, that sometimes, we may not want to change anything, but accept the dominant story we are part of, with more awareness.

Foucault's ideas on power and knowledge and Foote and Frank's discussion of therapy as a site for power can be extended to some key ideas explored in this thesis about wounded-healers. For example, the professional mask (Remen

1994, Satir 2013) that is often expected of people in helping professionals, and the manner in which such practitioners don it, as a part of their public identity is I would argue a technology of the self—a policing of the self. This allows—or compels—the practitioner to hide their woundedness and emotions, thus increasing the possibility of projecting an image of a healed-healer, creating a divide between healer and the wounded-client. Foucault refers to these as 'dividing practices', which I explore below.

Dividing Practices

A brief definition

Dividing practices is a technique of power in which categories are established in systems and society. The definitions of what is good and bad, the normal and abnormal create partitions and divisions. Foucault explains it as

> "*the subject is either divided inside himself or divided from others. This process objectivises him [sic]*" (Foucault 1982, p208).

For example, Foucault identifies the isolation of the insane, poor, and diseased as dividing practices. Rabinow (1991) clarifies dividing practices further as "*a process of social objectification and categorisation, [where] human beings are given both a social and a personal identity*" (p8). I understand (or interpret) social and personal identity to be similar to how I think of public and private selves. Let me, explain further.

Reflecting from the therapeutic field

I argued in the preceding section that the separation of the healer and wounded is a dividing practice. The therapist and her social and personal identity are constructed as a healed person (normal) and the wounded (client)

pathologised as abnormal, till returned to normalcy through therapy. In this dividing practice, healers do not always have the freedom to show—or acknowledge—their woundedness. Thus, everyday expressions of human life are denied or not easily expressed. In the same manner, the professional mask makes these emotions less available to the therapist. It is expected or assumed that they have arrived at their professions to heal others, healed. And if they felt emotions or hurts, therapists must hide behind a professional mask, within the healing space, thus further widening the divide between the therapists and patients. This also widens the gap between public and private identities. People in helping professionals may have a greater tendency to engage in technologies of the self, to project a stoic façade. Even in private spheres, there will be a pressure to pretend that they are in control of their emotions and grief and confusions as it is assumed they have more knowledge about dealing with these. I will come back to this point a little further down.

This argument is not to refute the validity of professional distance in client/patient interactions. The healing space is contracted to heal the client. It's not meant for the client to hold space for or make room for the healing of the wounded-healer. Towards this end, to look after the wellbeing of the client, many professional counselling bodies advocate certain codes of ethics. For example, both the American Counselling Association[2] and UK Council for Psychotherapy[3] (UKCP) devote a large portion of their ethics document to highlighting the need for professional boundaries between client and the helping professional. They also advocate 'continuing professional development' (CPD) for the practitioner and UKCP mentions the value of reflexivity[4] in training. In one document[5], devoted to standards of continuing professional development, UKCP highlights personal psychotherapy to ensure fitness for

[2] 2014 ACA Code of Ethics, American Counselling Association, accessed May 30, 2018
[3] UK Council for Psychotherapy – Ethical Principals and Code of Conduct, September 2009
[4] UK Council for psychotherapy – Policy for Continuing Professional Development, January 2015
[5] UK Council for psychotherapy (College of Sexual and Relationship Counseling), CPD

practice. None of these documents explicitly highlight the importance of self-care and healing practices for therapists, but we can infer that it is implied that the helping professional is responsible for attending to herself. Though Baldwin (2013) in 'The Use of Self in Therapy' says that

> "*few training programs emphasise the training of the self, and it has been ignored in formal curricula, leaving students with the impression that such a topic is irrelevant, dangerous, or unimportant, or depends on the therapist's nature. The focus for therapists in training is on the 'other', it is still the client or patient who needs to be open and vulnerable*" (loc309).

Bladwin is echoing what Foote And Frank have highlighted previously in seeing the therapeutic relationship as a site for power. The assumption is that the therapist has more knowledge of managing grief, and is better equipped in navigating human life than those seeking their help. This could be another reason for the lack of interest or compulsion for engaging in training oneself.

These arguments are presented to discuss the complexity of therapeutic relationships and that the ideas of healing and being healed are not benign or straightforward concepts or practices. It is a professional relationship that can create dependency, one, which exerts a relational power by combining intimacy and control at the same time (Chambon, 1999). They are situated in complex social and historical context and enmeshed in power dynamics we have often taken for granted as being impartial. For example, the ethics of the professional bodies mentioned above can be seen as being in the best interest of the clients they serve and the professional members of those institutions. But we could also argue that by maintaining boundaries—professional masks—it puts therapists in positions of power. They will see the therapists as impartial and knowledgeable, with scientific methods (Baldwin, 2013) for addressing clients' therapeutic needs. Therefore, their diagnoses will be treated as scientific and objective and therefore valid, in making decisions

regarding the normal/abnormal functioning of clients. Therapists themselves will also regulate themselves behind professional masks, as a slip may cause a loss of their power positions (Baldwin, 2013).

However, there is now a growing practitioner literature that shows there is a strong move towards self-disclosure on the wounded-healer journey and how healers attend to their healing. I position this thesis as a disruption to the dominant literature on how to help others, and to add to the literature on how to help ourselves as helping practitioners. But more importantly, it acknowledges that we are not different to some of our clients, and that helping professionals face and have to learn to cope with similar issues as our clients.

Some examples of these disruptions come from online blogs where coaches and therapists share their own journey and struggle alongside sharing their wisdom and giving support to their clients. Heather Plett[6], a coach and facilitator, openly shares her struggles in dealing with rape and being in and getting out of an abusive marriage, and coping with sick parents and being a single mother. The response her readers and clients give in echoing her stories or saying how it has helped them is a good indication that this resonates and is helpful. She is dissolving the barriers between the healer and the wounded. She is showing she struggles, but has learned to cope. And that she is gaining the skills, and the wisdom and compassion to respond to others without classifications or pathologising the issues people bring. Jason Gaddis[7], a relationship coach, with a focus on helping men, in the same manner, shares the stories of his struggles as a man to commit and connect emotionally in his intimate relationship.

[6] https://heatherplett.com/
[7] https://www.jaysongaddis.com/

Arthur Frank's Wounded Storyteller (2007) and Naomi Ramen's Kitchen Table Wisdom (1994) reveal the authors' stories of being doctors and struggling with their illnesses, and what they learnt from it. 'When Breath Becomes Air' by Paul Kalanithi, a young neurosurgeon's story of dying from cancer, posthumously published, is a moving story of a medical doctor's struggle as a patient, no different to the patients he treated. Reflecting on his hesitancy to ask for the treatment he was more qualified to prescribe than his own doctor, he wonders "*why was I so authoritative in a surgeon's coat but so meek in a patient's gown*" (p5)? It is probably because of the dividing practices of the medical institution. The white coat and white gown separate the one who knows, and the one who is subjected to that knowing. I cannot but notice that a coat is more of a masculine garment and a gown a more feminine garment. Power relations exist everywhere, in the smallest of the details. It is those details that Foucault wanted to reveal, and by revealing make a space for resistance and transformation.

Implications for my inquiry

When I read their stories, I am inspired and I learn about the human journey. I see differences and similarities, but always human. I can draw from their stories and lessons. I feel close to them. I don't feel alone. I don't feel like I am a problem, but possibly someone with a problem. There is a vast difference between those feelings. One is of helplessness. The other one is of hope and power to do something. In this same way, I too share my stories on my blog[8], and in this thesis. As a narrative inquirer, by sharing my stories—and reading other helping professionals' stories—an understanding of the wounded-healer narrative is shared and built, through individuals' stories

[8] http://corporatedruids.com/

that count as valid data in research methodologies such as narrative inquiry and action research that are informed by social constructionist paradigms.

Baldwin (2013) talks about the reticence of therapists to "*reveal themselves because of improper disclosure*" (loc 322). I agree. There is a fear and a vulnerability, that my private and public selves will blur, and I will be on the side of the dividing practice, where I will lose my credibility to practice as a coach. But perversely it is also to blur those lines and to legitimise my ability to practice, because not only do I have professional and academic training, I have human experience in navigating these paths. But also, importantly, engaging in an ongoing inquiry into my life, and my stories and how I re-story myself—as I show in this thesis—is also part of my investment in learning and growing as a human and as a practitioner. Sharing that learning—disclosing these in my critically crafted stories—is in the service of others (including my clients), learning from such shared stories.

Docile bodies and Bio-power

A brief definition

Foucault's ideas are relevant as they ask us to critique the institutions that shape us, often without our knowledge. For example, Foucault (1979) explores the concept of docile bodies by commenting on the military institutions' influence, manipulation and shaping of bodies of soldiers in putting them to use in war and combat. He comments on the stature and form in which soldiers hold their bodies, the strength and behaviours they display. These bodies have been trained to be so, so much so that "*the order does not need to be explained or formulated; it must trigger off the required behaviour, and that is enough*" (p166). In this same manner, the therapist is also recruited to be a

docile body, to hold their bodies, and act in a certain manner, through their professional mask and boundaries. In the example above, the professional institutions that design, publish and disseminate codes of ethics for mental health practitioners, and regulate their members accordingly become '*technicians of discipline*' (p169), '*technicians of behaviour*' and '*engineers of conduct*' (p294).

These professional bodies, mental health institutions, hospitals (and other institutions such as schools, prisons, the military, the State exert what Foucault (1978) calls bio-power, a way of subjugating the body and controlling the population. Bio-power is used to describe mechanisms through which institutions take control of individual and social bodies. At individual levels, it is a way in which bodies are regulated and optimised for their usefulness and capabilities. And at a macro-scale, economics, education, health "*manages the biological processes of a population*" (Chambon et al. 1999, p270). Frank (2007) describes this kind of subjugation of the person (client) and loss of power of the ill body, where the medical institute takes over the welfare of the body by deciding for the ill body.

Foucauldian reflections within the therapeutic field

The phenomena of institutions exerting their knowledge and power over mental health—over many bodies—was seen in Sri Lanka, post-tsunami in 2006. In the enlightening book 'Crazy like US – The Globalisation of the Western Mind', the author Watters (2011) describes the influx of therapists and mental health practitioners descending on Sri Lanka without an understanding of the cultural practices around how people in South Asia process and move on from trauma and grief. I can corroborate the findings of the book. Little villages that were wiped out were given Western type 'talk therapies', told to 'take a break' from trying hard to return to normalcy. As a

war-torn country, living with uncertainty is built into our psyche. In moments of disaster and crisis we turn to religion, family and what the Western world would think of as superstitious and pagan rituals, to draw solace and comfort. Our resilience often leads us to want to return to normalcy, to go back to school, to go back to the site where our house once stood, and to put up even a shed. Instead, Watters describes that people responding in this way were thought of as being "*clearly in denial*" (loc1045) by the western mental health professionals pouring into the country, as they thought it was more appropriate to discuss feelings and visit the incident through recollection and talking. Fernando (2005, as cited in Watters 2011) showed that Sri Lankans expressed trauma as being cut off from their social connections and their felt response was more physical, and included body aches. Meanwhile, in Western cultures, trauma is described as affecting the person's mental state and their felt responses described as emotions of depression or sadness.

What was happening was the imposition of 'scientific and researched' medical conditions such as Post Traumatic Stress Disorder onto Sri Lanka (and Thailand and Indonesia and other countries affected by the tsunami).

> "*We were spreading these ideas around the globe so effectively that PTSD was becoming the way the entire world conceived of psychological trauma,' said Allan Young, a medical anthropologist at McGill University who has studied the history of PTSD. 'The spread of the PTSD diagnosis to every corner of the world may, in the end, be the greatest success story of globalization*.' (loc971-974)

The irony of Young's comments is justified, as Watters shows that the therapists who came in droves to Sri Lanka, as individuals and as part of donor agencies, believed they were here to help. They came with years of research (Western) on what trauma and grief looked like, how to deal with it and how to heal it. Such claims to truths are hard to refute. As Foote and Frank argue,

> "*We understand therapy as such an institution: apparently benign and outside relations of power yet a strategy by which power shapes the self in ways that do violence to the self. It is all the more difficult to unmask, and to fight, because of […] therapy's commitment to truth. A claim to truth at this point in Western Civilisation is perceived to be neutral and independent, and thus for Foucault power functions most potently when it presents itself as claims to truth*." (Foote & Frank, 1999, p159)

When presented as scientific evidence backed by qualifications and years of experience (even if Western) it is hard to argue these claims to truth, especially in times of crisis. And in reality, in the aftermath of the chaos of the tsunami, it was difficult to resist the 'help'.

And this crisis became a site of power where those with more knowledge and access to resources treat the 'victims' as docile bodies. Pharmaceutical companies such as Pfizer (Watters 2011, loc1081)) and research organisations engaged in divisive practices by posing themselves as benign and caring and allowing the sale and distribution of psychiatric drugs and research on PTSD to be conducted. Watters cites evidence of one unregistered organisation handing out anti-depressants. Foucault aptly captures the insidious ways in which our bodies are taken over, and become host to institutionalised forms of ways of being,

> "*In thinking of the mechanism of power, I am thinking of its capillary form of existence, the point where power reaches into the very grain of individuals, touches their bodies or inserts itself into their actions and attitudes, their discourses, learning processes and everyday life*".
> (Foucault 1980, p39 cited in Chambon 1999, p59)

And to my mind, the questions loom ever larger and become increasingly complex. I cannot escape the manner in which I am informed and moulded by my immediate social structures or larger ones I am part of. Neither can I

escape the various power relationships I am part of, especially in my professional life. But how do I constantly raise my awareness, so that even while I participate in being a docile body and engage in some form of technology of the self, even if it's a diet so I lose weight to get my cholesterol down, how do I do it mindfully? And even if someone engages me professionally, to make him or her a 'better' leader, how do I use this power relation mindfully and with critical engagement?

Implications for my inquiry

> "*Many of the Western counsellors and experts who rushed in after the tsunami assumed that the long and brutal civil war had made the individuals in the population ever more psychologically vulnerable and therefore more likely to experience PTSD after the tsunami. There was, of course, an alternative possibility: that the Sri Lankans – because of their intimate familiarity with poverty, hardship and war – had evolved a culture better able to integrate and give meaning to terrible events.*" (Loc1199-1201)

The above insight from Watters (2001) clarifies a feeling and a responsibility I have increasingly been developing as a narrative inquirer, a coach, a holder of space for people to rest, rejuvenate, reinvent, re-story themselves and their stories. This is the importance of context to stories, of doing one's best to understand the sociality and place people come from, of listening to their truths, of being careful not to impose my truths, but also where necessary to reveal where or what I come from, to create mutual understanding, and to create mutual regard.

Reading Foucault and understanding how we are all in some way co-opted to some form of docility, technology of the self and bio-power, I have an empathy for these counsellors, who descended on our little island with their good intentions, and play therapy and EFT[9] techniques. It is hard to see beyond the cultural, social and educational conditioning we are part of. Human dramas are the same all over the world: we all go through heartbreak, economic hardships, war, political upheavals and natural disasters. But this specific example and Foucault's ideas are helpful here to show that human responses to these dramas can be different.

Even while I agree with Watters' commentary, I feel a responsibility to highlight 'poverty, hardship, war' were not experienced in the same way by all Sri Lankans. I cannot in all good conscience say that being in Colombo while being exposed to and being in danger of intermittent targeted attacks that my experience is similar to someone who lived in the midst of the war daily. My experience is not less but is not the same. Neither I nor anyone close to me experienced the tsunami first hand. I am grateful for that. I can extend my human feelings to understand what someone who faced such an experience felt. But it may not be the same.

This poses difficulties in understanding and sharing narratives, and the meanings we draw from them. It highlights the importance of first-person narratives and the conversation around the validity of these individual stories and how these speak to or not, to the larger global narratives. It goes back to the responsibility of professional bodies in the helping professions not to oversimplify or over codify the diagnosis and responses based on dominant research. A Foucauldian approach to unearthing marginalised and alternative stories, to look at other patterns, to look at the erasure of those patterns by

[9] Emotional Freedom Technique*

dominant patterns is an important endeavour. It is the responsibility of the helping professionals to ask the questions, to inquire deeply into the person and the system of the person they are engaging with.

Right through this addendum (and thesis), I highlight the tensions of the professional mask of the therapist. Rather than classifying the sharing of our stories as problematic self-disclosure, what if we see these as ways of creating mutual understanding? Let me explain.

For example, when I am in conversation with someone who is struggling with some issue, my first protocol is to listen and to ask the questions to understand what is going on for them. Then I have to dig underneath, to ask the questions about their familial, social, spiritual backgrounds. What coping strategies will work for them? It is a delicate balance of understanding (and helping clients to critically reflect) how best served (or not) they are by the structures and systems they are part of, to explore other perspectives, systems and structures that might serve them better, whilst also helping them delve into their own systems to find strategies and options that sit best with them. I acutely know I cannot implement the strategies for them. This is their journey. The tools, strategies and stories have to integrate into their already lived stories. Clients seek a therapist's help, as they themselves could not deal with something that is going on. Therefore, in any helping profession, there is an assessment (or judgement) that happens. The question arises, 'how do we assess what is going on and make judgments based on a background of research data and experience, accept what is going on for the individual and their own personal context and advice in a responsible and relevant way, all in the same space'?

This is where self-disclosure can be used constructively and act as an in-road to have an assessment, respect and advice in the same space; a space in which

the professional identity and personal identity can become whole instead of split. Instead of prescribing strategies (based on dominant discourses at large or based on my life), I position them as part of my story, how they have been or are relevant in my life or in a collective experience. Giving as much background as relevant and possible, to situate these in the conditions and narratives the problems or solutions are a part of. When contextualised, the client has the opportunity to learn about someone else's story and what their problems and possible solutions can look like, from another perspective.

Because they are not prescriptions but offerings for reflections, the client can refute or take and adapt what they want. Does this influence the client? Yes, it does. In any case, when we prescribe or diagnose, based on dominant or even counter cultural and alternative narratives, we are influencing. We are always in a power relation. Self-disclosure, sharing of how we come to our 'truths' is an attempt to make the power relation more aware and more mutually constructed. This has been the most important Foucauldian contribution to my learning.

Part II : Practice

"I have made a note of how fiasco and failure visit each one of us,
as if they were written into the job description of being human."

Elizabeth Lesser

Chapter 5

Wounded Stories

This chapter comprises two introductions. Firstly, an introduction to Part II: where I describe the change in the writing format from Part I, to sharing vignettes as part of the practice and using a polyvocal conversation to analyse the vignette. I also attend to issues of choice and memory in telling stories. In the second introduction, I frame the vignettes specific to this chapter, as being wounded stories of shame, betrayal and loss. I devote the rest of the chapter to sharing 3 such vignettes and corresponding analysis via the 3-voice conversation.

Introduction: Part II

Having framed theory and methodology in Part I, in Part II I chose to show 'methodology in action' separately, demonstrating my wounded-healer practice. I rarely make conscious choices about methodology in the moment of inquiry, practice and action. Speedy (2001) says, "*researchers often write about their projects, with hindsight, as if they proceeded according to premeditated plans*" (p123), and this 'smoothening' of the story of methodological choices is shown in Chapter 3.

In my introduction, I invited you, my readers, into my living room. Imagine the same living room—with its off-white sofas, a steaming-hot pot of tea and sweets on the glass coffee table, this time, sharing space with books and articles; Frank, Ellis and Speedy comfortably resting on Marshall, Reason and Bradbury; Gilligan, Fletcher and hooks on another pile; and many more. On the floor: piles of Post-It notes, stationary, alongside flip charts with mind-maps. Seated around, as already introduced in Chapter 3, are 'Mano', the Practitioner-Coach-Therapist; 'Vidhya', the Researcher-Scholar; and Mihirini, the narrator.

Mihirini pours everyone a cup of tea and offers a plate of Pani-pol pancakes and tells her stories. After each story—vignette—all three have a conversation to reflect on and inquire into the stories. How do these stories speak to the methodology of first-person narrative inquiry in practice; attend to the commonplaces of 'sociality' of an urban woman in mid-life in Colombo, Sri Lanka, South Asia? How does 'temporality' help re-story meanings? How is the personal made political, especially through a feminist lens? And as a first-person action researcher, how has research and practice informed action?

The conversation between the three voices—hereon referred to as the 'couch conversations'—is an invitation into my internal conversations as I inquire into stories, and I present these 'couch conversations' after each vignette.

In presenting my thesis in this manner, I pay attention to writing form (Marshall 2008; Marshall 2016), writing as 'making' (Gold 2013), and writing as a creative and conceptual endeavour in the way the content is written, and the text is laid out. The use of different typefaces, font sizes and indentations, intends to help the reader, shift conceptually into the different ways I write this section. What I am doing right now, using Century Schoolbook typeface, is 'framing'. These pieces of writing help hold the text and ideas, a way of preparing you to receive what's coming. 'Vignettes' (in Optima typeface), are used to share short stories as a way of introducing ideas, concepts and practice. These vignettes are generally followed by 'couch conversations' (in Arial typeface), dialogues between Mano, Vidhya and Mihirini to explore critically and discuss the story in the service of the inquiry.

The vignettes are written as if they are happening in the present, a writing strategy (Richardson 1990) that worked well for me, to access and share the memory and emotive content of the event more easily. I will first consider the emotive—a quality criteria—and return to the problematics of memory. Ellis

(2004) says that to recall the event, she "*imagine[s] being back at the scene emotionally and physically*" (p118), like 'method acting'. Speedy (2001) "*wants the stories to read as powerfully as they sounded*" (p130), and quoting Ellis says that "*the story's validity can be judged by whether it evokes in you, the reader a feeling that the experience described is authentic, that it is believable and possible*" (Ellis 1994, p318). I want to be "*present in the text*" as Ellis and Bochner (2006, p12) suggest, making the "*reader to care, to feel, to empathize, and to do something to act*" (p5). I want my stories to resonate with the reader; to feel compassion for their own wounded-healing-stories; feel less alone in their woundedness; and to take ownership of their healing process and enable others in theirs.

In my methods of inquiry into stories—as outlined in Chapter 3—I wish I could profess linearity, consistency, or planned and selected tools for recording, reflecting on and analysing data. In reality, it's a bricolage (Strauss 1960; Denzin & Lincoln, 2005). Denzin and Lincoln (2005) explain that qualitative research has emerged to become more flexible, fluid and emergent to include a multitude of methodologies, methods, many (if not competing) fields and disciplines to research the "*world of lived experience*" (p2). They note that some researchers become 'bricoleurs' (based on the work of Levi Strauss (1966) who used the metaphor 'bricolage'), where what's available is adapted, adding depth, richness and multi-perspective insights to the research.

I have often relied on memory in writing stories. This could be problematic for issues of validity. Randall (1995) says very little is still known about human memory, despite advances in human psychology. Some stories I share are old, and written from memory. Over time, they may have gone through several iterations. I adapt some from notes after the event has taken place.

Regarding memory, truth and validity, Ellis (2004) says, "*we can never fully capture experience*" (p116). Even if multiple methods are employed to capture as much data as possible, "*every story is partially situated*" (ibid), based on our particular standpoints, influenced by personal, social and cultural aspects. The stories herein, are not verbatim. What I remember are heavily influenced by what stood out during the event, my feelings then and now, and the spatial and temporal distance from the emotions of that story. Some stories aren't shared exactly as I remember them. As Ellis suggests, I deliberately collapse stories and people, and write a composite story for conciseness, to protect anonymity or to make it more narratively engaging. They are "*truthful in a narrative sense though not in a historical sense*" (p125). I may write stories to highlight what I choose to convey as important. What is important is for researchers to convey the "*meanings […] attached to the experience*" (p116)).

Bochner (2001) adds *"[t]he question is not whether narratives convey the way things actually are but rather what narratives do, what consequences they have, to what uses they can be put*" (p154). Clandinin (2013) describes this usefulness as personal (why this is important individually), practical (how will this research impact practice) and social (impact on theory and creating social just) uses. Frank (2007) says, when events are described, by creating a story to make coherent meaning, "*memory is created*" (p61) and "*born anew every day*" as echoed by Loftus (2003, p233), a cognitive psychologist. We draw on memory to tell a story and, at the same time, create new memories by telling stories. In my practice, I'm interested in enabling memories that allow for moving on from stuck places, to take empowered actions towards new possibilities.

The stories I share are not false, even if subjected to fallibilities of memory and liberties taken for aesthetic, ethical and scholarly reasons. The validity is around the choices taken to make the story 'useful' for my purposes and is

representative of events and dominant stories. I make every effort to signpost to the reader the liberties I have taken in representing my memories and stories (Marshall 2016). This brings up the question of stories I choose to share.

Many factors are considered in my selection process: how events are organised to showcase the plot—of being wounded, and healing others or myself—to convey the depth or intensity of the story; whether the story is still too fresh for me to share—how processed or 'composted' (Goldberg 1986; Turner-Vesselago 2013) it is; whether the story covers the many dimensions, I want to explore; the ethics around divulging the identity of people and events; etc. I also make choices about where the story starts and ends, regardless of the preceding history of a story, or how it continued to unfold.

For example, a majority of Part II, and all its stories were written for the first time from June to September 2016 and edited in June to August 2017. Most stories had moved on, or my analysis in some, changed. Temporality, the process of living life as inquiry, changes in contexts and circumstances, fresh perspectives influences the way the story unfolds. For the most part, I didn't change the original content. If I kept updating these living stories, I wouldn't be able to stop.

I have to remember I am not writing my autobiography and the stories are evidence of a first-person narrative inquiry in a doctoral research. In Chapter 3, I share a 'narrative beginning' (of the breakdown of my marriage), to help the readers locate the impetus for this research and me in it. Clandinin and Connelly (2000) say this about choices researchers make,

> "*[a]lthough narrative beginnings are an important part of our research puzzle, they do not necessarily become, in their entirety, part of the final, public research texts. We share these parts that help audiences to better*

> *understand our research puzzles and the findings of our research."* (p50).

I am cognisant that in my choices, I may persuade readers to see a particular 'truth', albeit I am not in control of what 'truth' or interpretation they make, as they are coloured by their experiences, motivations or, as Arthur Frank (2000, p94) calls it, '*horizons*' and '*prejudices*' that frame interpretations.

Having said this about the incompleteness and complexities of choices, one objective of sharing stories is to create a space in which narrators and readers can reveal and explore the different layers of meaning in stories to deepen mutual meaning-making in an ongoing dialogue of a multi-perspective, inter-subjective, complex world. Frank (2007) describes this as "*teller and listener, [entering] the space of the story for the other*" (p18). Though he admits that while interpretation is at the heart of storytelling, by both teller and listener, there is a "*slipperiness of meaning at play among interpretations*" (2010, p87). He goes on to say no single interpretation is adequate or final, and that it's "*always a work in progress*" (ibid). As a teller and witness to my stories, using them as a form of healing through storying and re-storying, I'm banking on this quality of 'work in progress' of interpretation and meaning-making, *with* and *for* the other and myself.

Introduction: Chapter 5

An aim of this chapter is to explore the nature of my wounds and wounded-narratives. I hope these stories—while particular to me—speak to the condition of being wounded and resonate with readers. Listening to wounded-stories of others helps dissipate feelings of isolation from our own wounds and evoke compassion towards others and ourselves (Remen 1994). It enables therapists, healers, coaches and organisation development practitioners to be of service to others.

Here I share my wounded-stories of feeling betrayed, shamed, guilty and heart broken. I particularly focus on how these wounded-stories are relational. I have come to realise that, often, hurt feelings are 'relationally constructed'—when our wounds originate with or by someone we are in relation to. In my experience, the degree of hurt is greater when the person is more intimately connected to you (Leary & Springer 1998; Hermans 2001). On the other hand, it can be relational based on how our self-worth, self-esteem or self-identity is affected or shaped by the person's internal-relation to external social norms, structures or popular opinion. For example, the manner in which concepts of self and self-worth are tied to 'body image' and 'body esteem' (Secord & Jourard 1953 cited in Hart et al. 1989) based on the dominant stereotypical ideas of beauty, bombarded 'everyday', especially through media.

I also share 'life-interrupted' and 'everyday' wounded-stories from my personal and professional life. To highlight, reveal and open up for questioning, what it means to use narrative inquiry as a practice. Using narrative as a form in academic writing is my way of conveying and directing the reader's attention to what I notice, what I choose to pay attention to and how I make meaning of them. I predominantly use the work of Speedy, Clandinin, Connelly, Frank and Ellis to explore theory in practice, and my stories for their 'temporality,

place and sociality'. In Chapter 6, I focus on illustrating the practice of first-person inquiry or 'living life as inquiry' in how I treat and heal from my stories.

I now invite you to the following wounded-stories.

	Title	Description	
5a	Strawberry and Cream Meringue Roulade	A story interweaving care, love and betrayal in a friendship between three women, looking at the institution of marriage, its complexities in the socialites of Sri Lanka and impact on close friendships.	This shows how my self-esteem was relationally linked to how other people saw me, how their judgments hurt and wounded me and the role of temporality—how I make sense of (and heal) the wounds ten years on.
5b	Ice Cubes	Power play in an inter-gendered professional and personal friendship through a feminist lens.	This demonstrates my inability to voice discomfort and displeasure over the behaviour of a male colleague. It shows how I downplay and played along to 'keep the peace', and often, a wound many women bear.

5c	Victim and Perpetrator	A story of how we hurt when we hurt those we love.	I grapple with the dynamic of being an adult child, and how I still hurt if I don't feel acknowledged by my parents—reading it as being unlovability on my part.

The following is from 2009, shortly after my 37th birthday. It's an interaction between my girlfriends, and me, when I expressed my resolve to leave my marriage after many years of thinking about the decision. Here it's written for the first time in June 2016.

Vignette 5a: Strawberry and Cream Meringue Roulade

"Have you thought this through?" one of them asks.
"You know very well I have. For years." I reply.
We are seated in a beautiful hotel room, two of them on a couch, me on a chair, overlooking the southern coast. In the middle, on a table is a strawberry and cream meringue roulade we brought for the weekend, from Colombo. The previous week, I had told the girls I finally decided to leave my marriage. They've seen my struggles and sadness. Wiped my tears. Helped me off the floor. They insisted we go away for a girls' weekend before I did anything (… stupid?).
"Why suddenly M?"
"Come on… it's not sudden. You guys often joke, that come another 10 years, we'll be still seated around my kitchen table, still talking about leaving. I suddenly realised I'm 37, I've been married 12 years, in another 13 years I'll be 50! Damned if I'm going to be talking about the same thing then."
One of them cuts a second slice of the meringue. Her brows are furrowed; is it because of the conversation or the effort to cut the gooey meringue delicately so it won't crumble?
"Do you have a plan? Exactly how you will do this? What's going to happen? Money? Place to live? How are you going to tell your in-laws? God, M, I don't think you have thought this through. You do not understand what Colombo is like for a divorcee. It's always the woman's fault, people will think you're mad to leave someone like D. You will lose his friends for sure."
The meringue is receiving a more delicate touch than me. Their reactions have my gooey insides crumbling. Outside, the sun is bright, almost blinding white. I imagine 'normal' tourists enjoying the beach and sea. My chair, on the other hand, feels as if it's on fire.
"I don't have a blueprint. I finally decided. That's good enough for now. I just know what the next couple of steps are, re-entering into conversation with D. I trust I will know what to do as it evolves."
"You're mad M, you can't go about this without a plan. God knows what you will do with your life. You will end up with a drug addict or something!"
What did I say? I can't remember. Speechless. Stunned. Shattered.

We finish the meringue on that first day, but the interrogation goes on for the whole weekend, until our return to Colombo.

Three days later, I am home, and D phones me from work.

"M, why do your friends want to meet me privately?"

I am seated at my desk. Holding the phone. Silent. Time passes. How long?

"Last weekend, I told them I finally decided to leave… maybe they want to talk about it. I can't think… why else… I am sorry," I trail off, my heart pounding.

He is silent. Then he says, "I see ..."

The phone clicks. I continue holding, frozen.

To this day, I cannot eat strawberry and cream meringue roulade without thinking about that weekend, when three of us finished a 12-person meringue in one sitting.

Vidhya: Why are we here as separate voices in your head? This is not how 'normal' academics write up analyses. Are we different personalities?

Mihirini: We are all one and the same. You are a writing device rather than different personalities. I have deliberately not described what you look like. Separating helps me think through the narrative from different lenses, paying attention to different needs, even though sometimes the lines are blurred. Narrative inquirers don't write only to inquire into practice and intellectual, conceptual analysis, but also as an 'artistic endeavour' (Conle 2000). This way of writing, while not widely prevalent, has been used as an academic form before. For example, take Ellis's (2004), 'The Ethnographic I', presenting auto-ethnography, written entirely as a conversational novel! I think it's an interesting, evocative, accessible way of presenting scholarly narrative analysis. Speedy (2001) inspired me. She uses four voices in her PhD: Researcher, Scholar, Practitioner and Writer. She gives them distinct styles and personalities, unlike me, and, in her book (2008) 'Narrative Inquiry and Psychotherapy', she uses an imaginary character (Mr Gingey) from her childhood as a conversational companion.

Vidhya: I recall White and Epston's (1990) 'letters of invitation' to engage clients to understand and reconstruct their stories. As already mentioned, Bradbury and Torbert (2016) use letters to each other in their relational inquiry. I think this

way of writing is also 'writing as inquiry' (Marshall 2016; Richardson 2000). You find out what you know and want to do, only in the moment of writing.

Mihirini: Exactly! Writing as inquiry was never set out to be a dominant focus of this thesis. It evolved to be a significant method and a contribution to this thesis. More about that later in Addendum 3.

Mano: Now we have some idea of why we are here, I am interested in the story, and how you felt when this happened.

Mihirini: I was stunned. Hurt, even. I felt I was back on the floor again. The same friends, who picked me up and wiped my tears, pushed me back down.

Mano: Describe what hurt you…

Mihirini: The drug addict comment! What, in my behaviour or past actions, suggested that?

Mano: Why did THAT hurt so much?

Mihirini: I don't know… I guess I felt like she had no faith in who I was, to be trusted to know what to do if D wasn't in my life.

Mano: While noting the 'I don't know why' voice that Gilligan (1982) experiences in her work of talking to girls, I want to hear more about this.

Mihirini: There's an inference I had no self-esteem. One of them often told me to have self-respect, not to be a doormat and not to take crap. But then she was treating me like that. It scared me too; they knew me so well; maybe I was that gullible and stupid.

Mano: Is that what you really think?

Mihirini: Not necessarily. I knew this friend wanted to protect me and worried when I was treated badly by others. But I didn't feel treated well by her at that point.

Mano: And how do you make sense of this contradiction?

Mihirini: Maybe she lacked self-awareness and the skills to articulate her fears for me, without implying I was lacking. I guess she fed my already low self-esteem. I explore this concept of self-esteem in Chapter 6.

Mano: So, you see the contradictions in her behaviour and you explain why this can be, while seeing how you might contribute to her behaviour and acknowledging how you feel.

Mihirini: This is first person narrative inquiry in practice! You are noticing its transformative ability by how I re-story and make new meanings, holding 'multiple perspectives', while acknowledging the validity of my experience.

Vidhya: And by peeling away the layers of this story, you are holding an attitude of inquiry into what you think happened.

Mihirini: Exactly.

Mano: If we look at this practice from the lens of the 'wounded-healer', there's some interesting reflection on how we 'care and protect' others. Healing and being cared for is not only the purview of therapists, doctors and priests, but it is also the work of family, friends and community. We may not all have the skills to do it, but we still take on this task, often with the best intentions. The question is how can we become better at it, because healing, caring and loving each other is so ingrained into being part of a human community.

Vidhya: When we're intimately and relationally connected to someone who is vulnerable, we also hold power. We have a responsibility in how we exercise that power.

Mano: With clients, I pay attention to how I am 'authoritative', i.e. being prescriptive, informative and confronting, and being 'facilitative', i.e. being cathartic, catalytic and supportive (Heron 1976). The emphasis is on building mutual power with the client. When White and Epston (1990) invite their clients to 'externalise problems' and find 'alternative stories' to their problems, I think of it as the therapist using her power, of having expert knowledge in human behaviour, to give personal agency to the client to find new meaning in their stories, thereby reclaiming their power to change stuck stories.

Vidhya: But power—especially knowledge—can be structural, systemic and systematic cycles that reinforce a particular 'dominant' story in play. Frank (2007) discusses this under the rubric of medical colonisation, where the patient's power in how they participate in the healing is often ignored, and power is given to expert knowledge and the illness becomes the focus rather than the 'patient as a person'. White and Epston (1990) build their ideas of finding alternative stories on Foucault's (1979, 1980) ideas of knowledge/power and power relations.

Mihirini: Well later in addendum 1, I explore Foucault's ideas of power within the therapeutic field.

Mano: Ok, for the moment tell us how you understand power/knowledge manifesting in this story?

Mihirini: My already fragile self-esteem and dominant narrative of 'being a doormat' was fed, when 'leaving the marriage' was storied as disastrous. There was also a fear of the fallout from a divorce, socially and personally. I re-story the situation, 'making the decision' as being more important. I feed my own self-esteem, enabling me to stand in my story of 'seeing how the story evolves one step at a time'.

Mano: What enabled you to make that switch?

Mihirini: The realisation I no longer wanted to be stuck in the same place when I am 50. Going back to power, I felt as if they took away my power and my agency, by telling D.

Mano: And how do you story that?

Mihirini: Betrayal by someone I trusted. It was unexpected. Friends don't do that.

Mano: Ah… what do friends do?

Mihirini: Friends stand by you, they don't go behind your back.

Mano: So you have a concept—story—of what friendship is supposed to be like.

Mihirini: Yes. I wanted them to see how brave I was to make this decision. I grieved that my idea of my relationship with them—especially the person I was closest to—had changed.

Mano: How did you respond to what sounds like an 'interruption' to your idea of this particular relationship?

Mihirini: Yes, it was a life-interrupted wound. This 'interruption', their intervention, may have fast-tracked the conversation with D. I had no option. It's another way I re-story this life-interruption. What I learned was how I (we) become attached to our ideas, stories about people and relationships, giving rise to expectations from them. I discuss this idea of attachment in Chapter 6.

Vidhya: What's your relationship with them now?

Mihirini: They are still my very close friends!

Vidhay: After what you frame as a 'betrayal', how is this possible?

Mihirini: I know their concern came from care, even though it didn't feel like that. I realised that while this decision was about me; it impacted them too. Our relationships—even as couples—are tightly woven into each other. Maybe they couldn't imagine what their lives, our friendships would look like, when I became 'single'. A marriage—especially in our part of the world—is never just about the two people; it ties in families, communities and in some instances

businesses. Divorces change the shape of not only couples but also other relationships. I reflect on this aspect of sociality later.

Mano: How did this story end?

Mihirini: After their intervention with D, I went quiet on them. I had to conserve my energy for the most important thing, to salvage the conversation with D, which was pre-empted by my friends.

Mano: What do you mean go quiet on them?

Mihirini: I loved them as my friends, but I needed to protect myself from them. In Chapter 6, I describe this as boundaried-openness. So I stopped confiding in them and gave them the barest of facts until I moved out of my marital home.

Mano: So you didn't let them know how you really felt.

Mihirini: Not much. I was 'preserving' (Fletcher 1998)! I never let them know I knew about the intervention with D. He didn't want me to either. About a month after I moved to my new home, the friend who was closest, apologised. She said she felt that what she did was wrong, was saddened that it may have brought a wedge in between us, and missed our friendship and the intimacy we shared. I admitted it hurt me and had no option but to have boundaries while I did what was important for me. I felt a softening of the walls I had built. I think we both cried. Today, seven years later, our relationship has gone through many cycles of change, and she remains a dear friend.

Vidhya: I think that leads us straight into the temporal nature of stories—in your case, a wounded-story. I note the length you have gone to give the number of years, dates and time lapses.

Mihirini: Yes, I wonder whether this is confusing for the reader, and if I need to simplify it. But there is such a temporal quality to this narrative. There are many stories linked to this that I have not outlined. Although I'm narrating it now (June 2016), this is also a story that happened seven years ago. The story continued to unfold from this event and it is unfolding as we speak because this is a living relationship; this event is just one of a series of many similar and different (and very positive) events that make up this relationship. Connelly and Clandinin (1990) say this is one trouble of narrative inquiry, when the narrative seems to convey that the story is over, that it "*stand[s] still*" (p9). They say,

> "*Part of the difficulty in writing narrative is in finding ways to understand and portray the complexity of on-going stories being*

> *told and retold in the inquiry. We are, […] still telling in our practices our on-going life stories as they are lived, told, relived, and retold*." (p9).

Giving a sense of time passed and our conversation today is my way of inviting the reader to see how these narratives are lived and living experiences that are constantly being reconstructed. I even use the 'meringue' to show how events, time and memory have changed my relationship to this specific dessert. Again, it is to convey the emotional quality of the story, and to situate the reader in the story.

Vidhya: Exactly. You try to give a sense of place, in both the actual event and the imagined conversation between us: the couch, the food, etc.

Mihirini: I want to contrast the places, to give a sense of the emotionality of the two conversations. Because our couch conversation is imagined, I had fictional license, but I am describing a 'real' scene of what my living room looks like when friends or coaching clients come over. All narratives take place somewhere (Clandinin 2013)!

Vidhya: In the first 'place', you were taken away from your comfort places, so you have less power, let's say, to leave if things got hairy; in the second (even if imagined), you are in your place of comfort. We also get a sense of place by reading in between the lines of the sociality of this narrative. For example, when your friends refer to 'Colombo' and 'divorcees'.

Mihirini: We refer to Colombo an incestuous place. Everyone is connected. We have dated, married and divorced in the same circles. And, it is a hard place for a single woman to survive. The Colombo I am referring to is the middle-class-medium-to-high-income urbanites. But even in other 'places' in Colombo, and Sri Lanka, divorce, while prevalent, does not make it easy for the woman. For example, mothers may not want their sons to get married to a divorced woman. I found I was an easy target for married men, most of whom I knew socially.

Vidhya: So there is a social stigma to being single?

Mihirini: I think I can see this social stigma from different angles. The next story—of what it is to be a single/divorced woman—explores it a bit more.

Vidhya: Before we move on, I want to understand how this very personal story is relevant to your professional practice and this inquiry.

Mihirini: Personal stories are central to my professional practice. I find that my richest learning is in these stories because of the intensity of emotionality and investment of self and relation in them. There are more occasions to notice my learning edges, tensions and the need to evolve continually the way the story of the self and relationship is held or shifted. Apart from this, I treat all stories as places of learning, so any story that shakes a strongly held story is worthy of attention. I hope practitioners reading this thesis will notice how a first-person narrative inquiry has a place in personal and professional stories, and in life interrupted stories such as the one above and everyday wounded stories as the one I share below.

Vidhya: Ok, let's look at how relationally-wounded experiences manifest in relationships in the professional sphere?

Vignette 5c: Ice Cubes

My co-facilitator and I are standing in front of our client's team. It's 7.30 a.m. We are kicking off a team-building program for the departmental store team. We meet inside the store, before it opens at 10 a.m., among cloth racks, toys and bath/beauty products. The CEO introduces us. My co-facilitator steps forward to take over the space. I step back, melding into the background, to give him centre stage. He is energetic and compelling, speaking of internal and external customer service, leadership and teamwork. After a while, as agreed, he invites me to step in, to explore the look and feel of teamwork and internal customer service. I thank him, stepping out to take over the space. I am confident, having done this a hundred times before, fully present, wanting to build on my co-facilitator's words, while bringing in my own ideas and thoughts. I can feel my co-facilitator's presence close to me. He is standing next to a big bathtub of ice, housing that week's fresh facial scrub from Lush®. While speaking, I can suddenly feel icy cubes down the back of my long Kurtha* top, carefully chosen to convey a casual, professional and modest look to the Sri Lankan audience. I squeal in shock, looking back at him in incomprehension. The audience bursts into laughter. He laughs. I force a laugh, contrived to show amusement and consent. I gather my scattered frozen thoughts and continue as if the incident didn't take place.

Mihirini: That was six years ago.

Mano: Given this happens during the same time period as Vignette 5a, what do you notice?

Mihirini: My lack of agency—my inability to define and hold what's okay and not okay for me. Also, I said nothing, because I wanted to preserve our relationship.

Mano: So silence (Belenkey et al. 1997) is what you used to preserve (Fletcher 1998) relationships?

Mihirini: That's what I used then. Not anymore. Now I seek out how to communicate, to be vulnerable and brave, and to have boundaries and still be open. These are some things I want to explore in the next chapter.

Vidhya: This looks a lot like how gender plays out for many women in their professional sphere: you stepping back to give him space, he in someway taking away your power by trivialising you. You see the silence (Belenkey et al. 1997), the voicelessness (Gilligan 1993), the disappearing (Fletcher 2001) play out. It is

ironic that you were talking about teamwork and collegial relationships, and somehow those very things were blatantly violated in front of the audience.

Mihirini: I mostly notice how women laugh off things to continue to be the nice girl. The læjja-baya' (Spencer 1999; de Alwis 1997)) we discussed in the Sri Lankan context is at play. Women will often choose not to be confrontational, especially to men, especially in front of others. If I had called him on his behaviour, he would have lost face. I am also preserving the larger relationship, not just between him and me, but also with the client and the trainees.

Mano: I am curious to find out how you would name this wound? The previous ones you called loss of self-esteem and betrayal.

Mihirini: Here is an interesting temporal aspect to this wounded-story. At the time it happened, I termed it 'embarrassment', loss of face. I never saw the gendered element to this. In remembering this story, I have a fresh wound, one that makes me realise how 'everyday' this wound is. I am no longer sad or upset, but I realised that in seeing this wound with fresh eyes, this story has become much more complex and multi-layered. This is a good example of how *"[w]e restory earlier experiences as we reflect on later experiences so the stories and their meanings shift and change over time*" (Connelly and Clandinin 1990, p9). With my new 'feminist' eyes and heart, what felt like a personal wound now has a social, political and cultural edge.

Vidhya: I am also reminded of the complications of inter-gendered professional relationships that Bradbury and Torbert (2016) refer to.

Mihirini: Exactly! Similar to their context, my colleague was also my good friend. We have an easy friendship of trust and confidence in each other. However, I didn't discuss how I felt. I didn't want to be misunderstood, to be making a big deal out of a 'joke'. If he did this in the company of mutually close friends, I may not have minded. I may have accepted his prankster nature in that context.

Vidhya: But it is still problematic. He is exercising his male privilege.

Mihirini: Unlike Bradbury and Torbert, I didn't enter into a conversation to articulate and explore what was going on for him, me and us. I suspect, similar to Torbert, he did not understand about the exercise of his male privilege and how I was experiencing it.

Vidhya: Bradbury's reflection to Torbert about the power and privilege he has as a white male is a powerful premise: "*the power of social confidence […], the power to*

have women and men listen to you first and foremost in a gathering" (Bradbury and Torbert 2016, p168).

Mihirini: My colleague was exercising his male privilege. If the roles were reversed, they have seen me as being 'forward', not knowing my place. Here, they (and I) laughed with him, at me.

Mano: Shifting gears a little… in Vignette 5a, you gave the sense that your friends didn't mean to hurt you and that they had your best interests at heart. This means we are not only victims; we can unknowingly be perpetrators of wounds too.

Mihirini: Have I hurt others? Of course. Here's a story that happened at the beginning of 2016.

Vignette 5d: Victim and Perpetrator

I am at my parents' for Sunday lunch. Before my brother had the kids, he and his wife would often join us. Before then, my ex-husband would join in too. We used to be a table of six. Now most Sundays it's just three—my parents and me.

"I am hoping to go to Trinco with Kalani next week." I tell them while I dig into the rice and curry.

"Who's Kalani chooti duwa?*" asks Thaththi[1].

"Really Thaththi, you know who Kalani is. I have been talking about her and how her kids were here on vacation for the last three weeks. She is the friend I met at that workshop a few years ago."

"Oh, I forgot."

"I don't know why I bother to tell you all my stories. I swear you never listen. I think I should just stop telling you what's happening in my life."

Thaththi says nothing. I feel awful. I think I have hurt him by lashing out. And I hurt that I hurt him.

A few weeks later, my mother and I are returning to Colombo from a weekend away with the whole family, in Nuwara Eliya. We are passing my favourite part of the drive, just before coming into Hatton. I mention another incident, and she had forgotten I had told her before.

"You and Thaththi don't listen to what I say. You remember what malli[2] says," I say petulantly, accusingly. My hurt is still there.

"That's not true, darling."

"It happens so often."

"You know darling, you forget that we are now getting older. You got angry with thaththi too. You forget that he is also now much older. And he has a lot on his mind with his work these days."

The rebuke stings me; partly because I know I hurt them by implying they don't care for me.

"I am really sorry I said that."

[1] Father in Sinhala
[2] Brother in Sinhala

I look out of the window. This part of the drive is so beautiful. Its beauty sears my heart today. I have made this drive countless times as a young girl, mostly with my parents, traveling between Nuwara Eliya and Colombo, when my father was tea-planting. The trees in the jungles in this area have always fascinated me. They are tall and their canopy wide. Travelling through as a 10-year-old, I used to imagine that I was an explorer in those jungles, with my imaginary friends from 'Famous Five'. I notice some areas of the jungles have now been cleared, making way for tea. So many changes. I am saddened. I continue to stare hard out of the window. I keep my face averted. Tears are streaming down my face. I wipe them, surreptitiously.

Mano: What made you cry M?

Mihirini: I hurt that I hurt them. Honestly, I don't believe they love me less. I have concluded that our relationships with our parents remain complex right through our lives. I am 44 and they are 70, and I still want to be acknowledged and accepted by them. I have my own life, friends, work and independence, but in these interactions I'm still their child. And as they get older, we become carers. It's still a complicated relationship. I pick this conversation up again in Vignette 7d in Chapter 7.

Mano: I notice that you are articulating what you experience when you feel wounded in interactions. That feels like progress.

Mihirini: Yes, but this was clumsily done, and I wasn't sure what I would achieve by expressing these feelings. I feel silly for getting upset with them, and even worse, I feel terrible for hurting their feelings.

Mano: But your feelings are valid.

Mihirini: My feelings are valid. But I need not have said what I said.

Vidhya: Now you carry guilt. It seems to me that sometimes the perpetrators also carry a wound if they have the ability to be empathetic and self-reflective.

Mano: I think what this story shows is that being the victim and perpetrator of wounds is a human condition. Wherever we are in relation, we also hurt.

Vidhya: Your last paragraph on how the 'beauty sears your heart' is evocative, but towards what purpose?

Mihirini: While I write stories as part of a research methodology, I am still unsure of how I see myself as a poet or short story writer. This is my attempt at pointing out

the contradiction and poignancy of life, love and the world. I am juxtaposing the natural beauty of the world, the changing landscape, with my relationship with my parents, its nature and the changing landscape. I'll only know whether this will have the desired affect, when others read it.

Vidhya: In Chapter 1, you explain the pivotal life-interrupted wound, of the breakdown of your marriage. Here, you show how your wounds are relationally constructed; personally and socially rooted in shame, guilt and self-esteem; and explored from a feminist perspective. While not belittling the significance of these wounds, they are not necessarily earth shattering, are they?

Mihirini: That's exactly my point. Wounding can be commonplace and everyday. I want the practitioner reading this thesis to pay equal attention to the life-interrupted and everyday places of learning.

Mano: The point of understanding our wounds, whether they are earth-shattering, life-interrupting or every day, is to attend to our healing, to make them places of learning to develop empathy for our communities, clients and others when they need us.

Mihirini: I also hope that practitioners will notice the nature and dynamics of these conversations, and how they—through both your voices—are constructed to help me as a narrator unpack my own stories. I reflect on this aspect already in Chapter 3.

Having explored how to pay attention to wounded stories, in the next chapter, I want to demonstrate how—as a practitioner—I attend to my own healing process as a wounded-healer. I make evident my practice of storying and re-storying, and how first-person action research is combined with narrative inquiry. I explore my process of reflexivity, agency and action in the world from an action research perspective. I would like to tease out emerging discursive strands on shame, guilt and self-esteem, especially to explore themes of feeling unlovable through some of my dominant wounded-stories. I want to look at concepts that have become central to my practice: conscious vulnerability and boundaried openness, and emotional agility and self-compassion.

“She’d been broken.
But haven’t we all?
It was the kintsukori* like way
she put herself back
together that made her distinct.
Leaving her more beautiful than before.

Many women wear golden jewellery.
She wears golden seams.

J M Storm

Chapter 6

Restorative Narratives

In this chapter, I share how insights from my wounded-narratives served as places of learning. I do not have a panacea for healing life's wounds and transgressions, nor am I wholly healed. My practice of paying mindful attention to how I story and re-story myself, and my wounded-narratives, holding a multi-storied, multi-perspective world has enabled me to take choiceful actions and see myself as more empowered in how I learn, move on and transform.

I begin this chapter by foregrounding my practice as a first-person narrative inquirer. As a developing feminist, I choose stories that focus on the wounds of patriarchy, misogyny and the relational. I invite my readers to see how I let be, let go and let come my storied self. For the first time in this thesis, I weave in the influence of Buddhism in my inquiry. I intersperse stories and couch conversations to highlight practices and concepts of 'conscious vulnerability', 'boundaried openness', 'emotional agility' and 'self-compassion'; concepts that have stood out as interesting, informing and important in my learning.

Title	Description	
6a Sarcasm	Explores a sexist comment directed at me, my use of sarcasm as a response, the resulting inquiry into my strategy and action, and its effectiveness and validity.	In this story I show how my conversations with others (in an informal second-person inquiry) is part of the way I make sense of and re-story the incident and arrive at a new way of holding and responding to the story. I also demonstrate how my

		growing feminist viewpoints re-stories my 'nice girl' story', gives me a voice and influence my actions.
6b Thigh Gaze	Learnings from the previous story are applied when another sexist comment is encountered, by being direct and empowered in how I want to be treated.	Here I explore how I combine a feminist lens and Buddhist philosophy and practice to understand how ego plays a part in how I story myself and to expand my choices in action. I take a deeper look at how I act relationally with these re-storied/new frames of references to practice 'conscious vulnerability' and 'boundaried openness'.
6c Love Cycle	A look at a cyclical love story, and how I attempt to shift the way I participate in this relationship, in how I hold and shift the way I story my role and relationship.	Essentially, this story shows that when I begin to believe (re-story) 'I am worthy of love', I move on from dysfunctional relationships and stuck-stories that no longer serve my wellbeing. Here

		I show how I practice 'emotional agility', of holding a situation with conflicting emotions, while practicing 'self-compassion'.

Mihirini: I begin this chapter by reminding myself that the 'beginning' of this inquiry—when my marriage fell apart—wasn't academic. I was hurting from loss and rejection, trying to figure out how to respond to broken dreams and pick myself off the floor.

Vidhya: But the academic inquiry brought rigour to your practice and placed it in theory and research.

Mihirini: Marshall's (2016) 'living life as inquiry' resonated with the way I was 'closely observing', 'experimenting with actions', etc. In Chapter 3, I explain her process of first-person action research; the moment-to-moment attention to one's desires, goals, doubts and vulnerabilities; acting, adjusting, noticing and attempting to change dominant patterns (narratives) that no longer serve us; and all the time knowing this way of living is at times 'aspirational'. In this chapter, I show how I aspire to do this in practice.

Mano: What were you trying to change at the 'beginning' of this life inquiry?

Mihirini: I began by wanting to 'fix' the relationship. It changed, but not in the way I imagined. As I explain in the Introduction, the breakdown of my marriage prompted me to focus on my communication skills, which I later carried into my professional life as a trainer and coach. Working on improving our relationship, even if towards a separation, meant it also changed our relationships with others in our lives.

Vidhya: Basically, attending to yourself directly or indirectly influences others—and the world—around you.

Mihirini: Of course. As discussed in Chapter 3, this notion that everything is separate and treated as if it were part of a machine arises out of a positivist, reductionist paradigm. Action Research is also informed by systems and complexity theory. For example, Gregory Bateson, whose work influenced many fields including 'biology, psychology, ecology, communication' (Critchley et al. 2007), as well as systemic thinking theorists, and action researchers such as Reason, Torbert and Marshall, invite us to look at the "*pattern that connects*" (Bateson 1979, p8), how we are in relationship to everything else, and how stability (and/or stuck-ness) and/or change is achieved by paying attention to the constant adjustments and interactions between participants in a system. Marshall (2016) says it is about placing "*actors and sense-makers as participating in the pattern that they are seeking to understand, rather than apart*" (p10). She goes on to say,

> "*first-person research is always lived out in context, in ongoing inquiry into connections, interfaces and emergent action. […] It is therefore thoroughly informed by notions of systemic thinking*" (ibid).

Mano: This paying attention to yourself, your context, others in the context, how you (and your story) influence them and vice versa is your claim as a narrative inquiry too?

Mihirini: Yes, and in acting, from an Action Research perspective. Let me share a story, to discuss some methodological implications and to get on to the focus of this chapter—the healing and learning process, and its outcomes.

Vignette 6a: Sarcasm

It's a balmy night on Park Street. The fairy-lights, strung on coconut trees on the cobbled street, are warmly welcoming. This is prime property in the heart of Colombo. Once old warehouses are now converted into chic cafés on either side of the street. The physical face of Colombo is fast changing after the cessation of a 30-year ethnic war. As is common on a Friday night, the place is teeming with people who know each other. I like this place for its atmosphere. It's a place that allows meeting and greeting people you wouldn't see otherwise, with the downside of almost zero anonymity.

I am leaning on a high-table, with my girlfriend Inakshi and her partner Nalin, outside the tapas-music bar. Being with a couple provides a safety net—sometimes—of not being identified as a single-divorcee prowling bars, looking for hook-ups.

At the next table is a group of people, some I know well. Among them is another couple, in their 60s, whose daughter is a friend of mine. The husband, Fazal, quite inebriated, approaches our table and speaks to my friends. I've been introduced to the couple several times before, and in the somewhat typical Colombo greetings, they keep saying 'nice to meet you' again and again. I do nothing to correct them either. I am sipping a hot water and turn around to find Fazal next to me. He introduces himself and asks for my name.

> **"Hi, I am Mihirini.",** I reply extending my hand (again).
>
> **"**And what do you do?**"** he asks.
>
> **"I am a Leadership Coach and Organisation Development Consultant,"** (replying politely).
>
> **"**Ah, I was the President of 'Sri Lankan Leaders in Business[1]' in 1990.**"**
>
> **"Ah. Interesting,"** (feigning interest).

He looks me up and down, as I stand there in a one-shoulder grey, lace dress. The skin on my exposed shoulder crawls.

> **"**So, when you go to meet your clients, they must think, who's this sexy lady?**"**

[1] Fictitious name

I look at him unflinchingly, hoping my distaste and disdain is not too evident on my face.

> **"Fazal, I rarely get objectified by my clients. But when I am out here like this, it is hard to escape."**
>
> **"**Oh oh… ho ho… all right, all right.**"** he says, putting his hands up in feigned defence mode. Shortly, he moves away.

I can feel my friends' eyes on me. Nalin says,

> **"**You really showed that d!@% M. I have never seen this side of you. Never knew you could dish out sarcasm like this. Very impressive. Damn good for him.**"**

The next day, I am pensive and regretful. I keep re-imagining different ways I could have responded, playing out the conversations in my head. I discuss this with my friend, Samantha.

> **"I wish I hadn't been sarcastic and just told this man exactly what I felt. Maybe I could have said 'Fazal, your comment makes me feel very uncomfortable'."**
>
> "Oh no, M, you have to hit these kinds below the belt, a taste of their own medicine. If you had said that, he would have thought you were weak."

Being that direct—rude (?)—in public feels new, unsettling. I continue recreating the scene in my head. He would say, 'I am sorry, I didn't mean to offend you.' Yet, invariably, my imagined conversations end up with him telling me I don't know how to take a joke. I look to my friend Aruni.

> "Maybe Samantha is right. Sarcasm is a good way to get back."
>
> **"The point was not to 'get back', but to stop him speaking like that. Sarcasm is violent. I want to be authentic."**
>
> "Violent? You said what you felt. It was authentic."
>
> **"I felt it was designed to humiliate him. To protect myself, I hurt someone else, albeit subtly. If I had owned up to what I was feeling, it would have been to say I felt uncomfortable and for him to stop speaking to me in that manner."**
>
> "Never thought of sarcasm as being violent, then I am bloody violent so often."

We both laugh.

I share this story with Patricia, my supervisor. She says,

> "Maybe you were being sensitive to his needs to save face too, by not calling him on his behaviour in public."

Months later, I share this piece of writing with Warren.

> "Oh I don't think you were being sarcastic. You were stating facts. Clients don't objectify you. Fact. You get objectified when you are out socially. Fact. Colombo's men are chauvinists. You have to be blunt."

He smiles, knowing my discomfort with being confrontational for fear of hurting someone.

Mano: Once again I notice the details you give of place and sociality, as narrative inquirers do.

Mihirini: As do also first-person inquirers. Marshall (2016) details her story of 'friends as enemies', recounting her car ride to a learning inquiry group, noticing the drive and the group dynamics. For example, noticing she is the youngest in the group and how it affects her.

Vidhya: This is the point of '*exquisite attention to detail*' and "*staying curious*" (Marshall 2016, p53), in first-person inquiry, to draw out the context as much as possible.

Mihirini: The details of the night, street and people deliberately draw attention to my social context of being a middle class woman in urban Colombo.

Vidhya: But I notice a difference: in the earlier story, you present the story from your perspective. Here, you share the views and perspectives of others.

Mihirini: Even though the scope of this thesis is first-person, my stories don't happen in a vacuum. I talk with friends, colleagues and clients, and we learn together. While this doesn't qualify as a formal second-person inquiry, sharing stories often results in learning with others, making it a living relational inquiry.

Vidhya: The way you give context, juxtapose perspectives, gives us, the reader, the opportunity to reflect on our own contexts, systems and perspectives. It sheds

light on the way we hold our own stories and maybe on how we can move our stories forward differently.

Mano: And through these reflections, you are teasing out what it means to be a woman in your context, showing us how you are re-storying yourself as a woman in mid-life, 'coming into her own'.

Mihirini: Yes, and I am now re-storying my wounded-story of a single-divorcee from a more empowered place. I am no longer staying at home, shy, uncertain, afraid. I am becoming more confident in socialising with or without a partner and living as an independent woman.

Vidhya: How do you pay attention to your re-storying in the 'sarcasm' story?

Mihirini: I arrive at the sarcasm story after experiencing many similar incidents. I have paid attention to those stories over the years and named that discomfort as feeling silenced, belittled.

Mano: So you have a different framing? A different narrative?

Mihirini: Yes, I was able to re-label my feelings as anger, frustration of not having power, feeling un-worthy. I now see it also as a condition of the patriarchal context. Then I start reflecting on what needs to change. I imagine taking different responses. In this story, I keep imagining different conversations—sans sarcasm—in my head. Marshall would call these inner arcs of attention.

Mano: And the actions you take in this story?

Mihirini: Retorting to Fazal—with sarcasm—is a different experiment to the ice cube story (Vignette 5b).

Vidhya: That's you experimenting with your actions in the world, looping into outer arcs of attention (Marshall 2016)?

Mihirini: Yes. Then I reflect on the outcomes, by talking about this story with others, sharing the writing and getting their feedback, whereby the first-person inquiry is "*enriched through engagement*" (Marshall 2004, p15). Marshall (2004) points out that

> *"[a]s people tell me their impressions and open up different parts of the picture for consideration, images of the event and its potential meanings shift and shimmer.*" (p15).

Mano: What's opening up for your consideration?

Mihirini: I am testing how to express my internal world in the external world— the topic of my MSc thesis. For example, at the time of the ice cube story, I knew I felt embarrassed, but could neither contextualise my feelings nor react congruently. Being a 'nice girl', I laughed in response, to make the situation 'okay' and to conduct a 'good' workshop. Belenkey et al.'s (1997) research identifies five 'Women's Ways of Knowing', one of which is the 'received knower', whose opinions are shaped by others and where they "*devote themselves to the care and empowerment of others while remaining selfless*" (p46). For example, in the ice cube instance, I am reacting, very much caught in the underlying contexts, where my "*self-definition [is] around the social expectations that define concrete social and occupational roles*" (p50).

Vidhya: As a side note, it's interesting to note that according to Merriam Webster, the meanings of 'nice' vary in modern usage, most commonly to mean 'agreeable' and also used to convey irony. However, its etymology is Latin—'nescius', meaning 'ignorant'.

Mihirini: Well, that's fitting. There is ignorance in being just agreeable. My conditioned responses shaped by my environment, is also a form of ignorance.

Mano: Some would say you were also a 'silenced knower' in the ice cube story, which explains the feelings of 'ignorance'. Maybe you didn't 'choose' silence here.

Mihirini: Not exactly. I wasn't 'deaf and dumb' to the context, as 'silence' is described by Belenkey et al (1997) or where "*words were perceived as weapons*" (p27). I didn't have the voice to question what I knew didn't feel right.

Mano: But here you defied your tendency to be 'nice' and took a more empowered action, but are not comfortable being sarcastic?

Vidhay: I thought it was a successful action. Your response was based on questioning your context, assumptions and changing strategies to deal with this incident.

Mihirini: I am trying out new strategies, and I am not denying its success in this instance. Sarcasm, however, is complex for me and partly influenced by my ideas of Buddhist 'loving kindness'. I will explain it better when I share the next story.

For the moment, I want to pause and acknowledge the power of this form of first-person narrative inquiry in its iterations of reflections, conversations and this very writing with its temporal quality. This story took place somewhere in May 2016 (eight years after the ice cube story) and I wrote it in August 2016. Then I share this story with Warren and reflect on the different insights. There is consensus I should have protected myself. Nalin and Samantha advocate sarcasm (which is how I framed my response) as being a clever response to putting him down (violence), to stop him, and that to be 'honest' would have been seen as a 'weakness'. Patricia, being relational, points out my relational sensitivity. Warren, being rational, points to the literal meaning—clients have not objectified me, I have been objectified mostly in social contexts.

I feel as if my struggles are multi-dimensional, with their nuances. In this story, I act more as a procedural knower, uncertain of how to buck the system—with its patterns of patriarchy, where violence in the form of sarcasm prevails—or to find an integrated action, congruent with how I feel internally.

Mano: You are moving into being more of a 'constructed knower' (Beleknky et al.1997): where you pay attention to knowledge as contextual, while holding that in doing so, there is 'contradiction and ambiguity', a position that narrative inquirers take too. You are taking responsibility to frame and reframe your strategies and actions as you continue to inquire into the context.

Mihirini: The next story which happens months after the 'sarcasm story', is an evolution in that direction. As we go on, I remind myself that these theoretical models are not literal frames that my stories can be boxed-in to. They contextualise the methodological landscape of my inquiry, rather than monitor my changes, as I undertake different action experiments. In that spirit, I show below how I attempt to story myself differently from Mihirini, the nice girl who wants to be accepted, into Mihirini, standing in her sense of self-worth and power. I find

myself being ‘consciously vulnerable’ with ‘boundaried openness’ and self-compassion and explain what they mean.

Vignette 6b: The Thigh Gaze

Danisha and I are seated near the entrance to the funeral parlour. It's the funeral of a colleague's father. It's hot and humid. The fans turn slowly overhead, ineffectually. Ramal walks in. Danisha, Ramal and I met almost 20 years ago when we worked for the same organisation. When I joined Orel, the 'rule book' stated that women's hemlines could not be over one-and-a-half inches above the knee. Wearing short skirts and makeup, I was quite an anomaly there. Ramal started calling me 'BeBe', a shortened form for 'big bum'. At the beginning I felt embarrassed, but I never showed it, always laughing it off. Throughout our friendship he called me BeBe; it becoming his 'fond' way of greeting me every year when he called to wish me for my birthday.

Ramal walks over and standing above, looks down at us. Ignoring me, he looks at Danisha, with his eyebrows raised, lips curled superciliously and asks,

> "Now why do people who know nothing about swimming talk about swimsuits?"

I had recently moderated an expert panel discussion on 'swimwear' from the aspects of markets, sustainability and trends for the Colombo Swim Week.

> "Well, she knows about it more than you and I," retorts Danisha.

I just roll my eyes.

Ramal then looks at my legs. I am wearing a simple loose fitted black and white dress—'funeral appropriate'. When seated, it rides up a little. I feel his 'gaze' and force myself not to pull the dress down.

> "You are at a funeral you know," he says.
>
> "**Ramal, I think you need to stop**." I say sternly and move away. I am annoyed.

A little later, Ramal comes over again.

> "Is this the way to dress for a funeral?" he asks.

"**Ramal, I am telling you, stop it. I am getting tired of it. I don't like it.**"

"*Ooooh,*" he mocks.

"**I mean it.**"

"Look at the woman will you," he sneers, turning to Danisha, "she has become gutsy. The PhD must be doing something to her."

"For God's sake, behave Ramal," says Danisha, annoyed on my behalf.

Again we are interrupted. A little later, Ramal asks me about a mutual friend's health and we go on to discuss him.

Mihirini: I share this narrative as evidence of how I pay attention, inquire, reflect and experiment with action in everyday life as a wounded-healer. The difference here is letting the person know I don't want to be treated in this manner. That's more powerful. Now I am acting differently to how I used to. He notices it. I am also hoping he will notice, that when he is engaged in conversation, such as talk about the mutual friend, I engage with him equally.

Vidhya: I am struggling here: one with your discomfort with sarcasm as discussed before; second, with how you invalidate your action of saying 'stop' to Ramal, by being 'nice' to him afterwards.

Mihirini: This is a good time to bring in my Buddhist frames of references in how I story my world and myself. I grew up believing to have an ego was 'bad' and impeded the practice of 'loving kindness' and 'compassion' to others. I understood this to mean I shouldn't take a position on many issues. This worldview may have contributed to my inability to respond appropriately, to look after myself. Now I understand these concepts at a much deeper or different level.

Mano: How so?

Mihirini: Let me explain the concepts, as I understand them now, and then explore the tensions of aspiring to practise these concepts.

Ego, in Buddhism is thinking that this 'I', in this body I inhabit, with these thoughts and feelings, is permanent. The moment I think it is permanent, I do

everything I can to protect the way I see myself. Ayya Khema, a German Buddhist nun, ordained in Sri Lanka, says how the Buddha understood the impermanence of everything long before modern scientists proved that

> *"[…] there is no single solid building block in the whole universe. Everything in existence is made up of energy particles which move so quickly—coming together and falling apart—that they create the illusion of solidity"* (1993, p21).

This story of me being 'nice' is an illusion I hold on to. Even the sarcastic Mihirini is impermanent. This body is changing as I write; my cells dying and renewing. My feelings change all the time. Now I don't think about ego as bad, just as a trick—sometimes necessary— that enables a sense of continuity. Even re-storying is such a trick. The point is not to be attached to ANY story; just to understand it as meaning-making.

In Buddhism, loving-kindness or 'Mettā' is 'unconditional universal love' towards all beings. There is no projection of how you want someone to be, just loving-kindness and acceptance of how people and things are. Compassion or 'karunā' is "*empathy, to feel with another person*" (Khema 1993, p45). To be compassionate, you begin by understanding your suffering. When you extend loving-kindness to others, you realise that others suffer too. My inquiry into the wounded-healer is very much about wanting to understand myself and to heal myself in the service of being a healing presence to others.

Vidhya: Help me understand the tension I mentioned in the way you responded in these stories.

Mihirini: To begin with, when I used to practise 'loving-kindness' before, it was at the exclusion of loving myself. Hence, I didn't look after myself. It's not that I didn't feel hurt, angry or sad. I did. My ego—sense of self and self-worth— suffered if someone insulted me, but I suppressed it.

Let me tease out the new sense of 'being' I aspire to practise. Given the multitude of injustices and discriminations women face, I think the feminist lens is necessary. It's a frame of reference through which I look at the world, which means learning to take different positions on issues. I want to practise holding these positions lightly (Marshall 2016) AND seriously. Which means when

something happens, especially at the hands of a man, I want to understand it from the feminist lens, and other relevant lenses. I take the issue seriously. Hopefully, over time, instead of emotional anger, I will develop righteous anger, so I am driven to take thoughtful actions in the world, rather than react from a place of fear and ego. Narrative inquiry enables me to contemplate and experiment with multiple perspectives and not be attached to or define myself by any one thing. Again, this is an aspiration and is part of a larger life inquiry for me.

Fazal and Ramal both very likely behave the way they do because of patriarchal culture. If I knew their personal 'his-stories', I would likely understand much more about why they are the way they are. When I extend myself to them, which is what loving-kindness and compassion is, it would be very hard to hate them, let alone be angry with them. And that is the point: I do not want to carry anger towards either of them. I am discerning enough now not to want to engage with someone like Fazal whereas Ramal is part of my social network. I don't have to discard him because of this failing, but I need to look after myself with him, which I call 'boundaried openness'.

Vidhya: Okay, but don't you think you may have undermined your action with Ramal by being nice—or kind—to him later?

Mihirini: Hard to say. Hopefully, having noticed my assertiveness, Ramal will also notice how I treat him differently when he is not sexist. What else would you have me do? Stomp off when he talked about other things?

Vidhya: You have a point. Now are you being sarcastic with me?

Mihirini: Good point! Maybe to explain that being kind and respectful later was also appropriate?

This explanation is also intended to show my discomfort with sarcasm. Sarcasm hurts me, in which case it must hurt others too. It is a way of masking (Patterson et al. 2002) your true feelings or intentions. Yet, uncomfortable as I was, I agree it seemed an appropriate action that would not make me too vulnerable, or make Fazal too vulnerable and lose face.

Mano: Given your exploration of what loving-kindness and compassion is, is there a different action you would have wanted to take with Ramal?

Mihirini: I have been playing scenarios in my head since the interaction! What if I interrupted him saying, 'Ramal, can I speak to you privately'? And then told him with loving-kind-firmness I do not want to be treated like this, and why and what it does when he treats me like that. Paving the way for a different conversation, maybe?

Mano: Maybe next time?

Mihirini: I would love an opportunity. On the other hand, I am curious whether he would have changed his behaviour with me.

Vidhya: So what were you experimenting with here?

Mihirini: I am experimenting with ways to be congruent with my internal world in the external world. Marshall (2016) says,

> "*Integrity is generated, not by unvarying behaviour, nor by espousing the same principles consistently, but rather through a more and more dynamic and continual inquiry into the gaps in ourselves. Such gaps may appear between the results we intended and the results our performance generates, or between our planned performance and our actual performance, or between our original intentions and our low state of awareness (not quite awake) at the moment of action, causing us to miss an opportunity*." (loc178)

For years, I trained myself to suppress what I was feeling and thinking. As the stories show, this is partly a systemic dynamic of the cultural and social context, and partly to do with my own personal context and tendencies (and of course the two are related). As a result, my external self-expression was a shell of myself. Living like this is deeply wounding, it cuts us off from ourselves. And I use the word cut deliberately. It's a split. To feel my hurt and to acknowledge it, and act in a way that is congruent, is a stitching up of these cut off parts; a part of the healing process for me. Brown (2010) says to be "*authentic is a collection of choices we have to make every day. It's a practice—a conscious*

choice of how we want to live" (p49). Being sarcastic to Fazal, then reflecting on that strategy or saying 'stop' to Ramal is part of a long series of everyday practices and choices I make in living my life in an inquiring way.

Mano: And Lesser (2004) says to be deeply wounded is to be broken open, an opportunity for us to grow from our wounds, to rise from the ashes phoenix-like. She says,

> "*Each one of us, regardless of our situation, is looking for the same treasure in the ashes. We are in search for our most authentic, vital, generous and wise self. What stands between that self and us is what burns in that fire. Our illusions, our rigidity, our fear, our blame, our lack of faith, and our sense of separation: All of these—in varying strengths and combinations—are what must die in order for a more true self to arise. If we want to turn a painful event into a Phoenix Process, we must name what needs to burn within us*" (p56).

Mihirini: I love the metaphor of the phoenix rising. This inquiry is about making wounds useful (Frank 2007), as a resource for growth. I can acknowledge the life-interrupted events as part of my own growth, rather than feeling victimised by life. I have a choice in how I interpret the event, in how I story it, use it to take action and shape my response.

Mano: And what are you discovering through this process?

Mihirini: Among the many things I have learnt, what stands out are: conscious vulnerability, boundaried openness, emotional agility and self-compassion.

Vidhya: You'll have to unpack these for us.

Mihirini: Let me explain each, because I identify these as my most important practices. First, let's look at conscious vulnerability. Think about my friend Samantha's worldview in the Sarcasm story, 'to be honest is a weakness'. To reveal what you want and feel, are afraid of, and what hurts you, makes you feel vulnerable. Brown describes vulnerability as "*uncertainty, risk and emotional exposure*" (2013, p34). Why put yourself in such emotional danger? Because:

to be vulnerable is to be known by the other and to be known is to open up the possibility of connection with the other.

As discussed in Chapter 4, the need for connection is a human condition. I have come to recognise the deep wound I carry is a fear and belief I am unlovable. When someone, especially in my most intimate relationships, withheld love, hurt me or didn't live up to the expectations I had of them or the relationship, I 'read' it as a rejection of me, a result of my unlovability. My narrative was located in a place of lack. Brown (2010) describes shame as "*the intensely painful feeling or experience of believing that we are flawed and therefore unworthy of love and belonging*" (p38). Shame, she says, is universal and yet we are afraid to talk about it. To name one's fears, to reveal the hidden layers of what motivates one's actions, and one's attempts to project a certain persona and a version of one's stories, also make one feel fraudulent and vulnerable.

The first-person narrative inquiry has enabled me to live with and respond to multiple perspectives. I understand others have their own motivations for their actions. I understand my own behavioural compulsions, imposed through the cultural and social narrative, and through the meaning-making of my personal experiences.

I look at the alternative stories (White 2011; White & Epston 1999) in my life of feeling loved. I experiment with showing myself as who I think I am at this moment, expressing feelings, desires and fears. I see this vulnerability as being courageous enough to risk being known, in pursuit of real connection, to confront my fears, to work through them. Brown (2010, 2013) calls this wholehearted living, requiring "*courage, compassion and connection*". I like to think of it as 'conscious vulnerability'.

As I engage in cycles of mindful attention and choicefull action, I become less and less susceptible to being 'made to feel' vulnerable. I step into my vulnerability, more choicefully and consciously, with greater care and attentiveness to what this does to others and me.

With Ramal, I was vulnerable, but it was a conscious choice, rather than an automatic reaction. I was aware he may laugh at me—which he did, because

he himself may not have known what to do with openness or the deviation from our usual narrative-script of me laughing with him, at me. As human beings, we sometimes laugh when we are sad, embarrassed and angry. Sometimes laughing affords us a way to cover up our feelings.

Vidhya: Are you saying that we should go about wearing our hearts on our sleeves? That feels quite risky.

Mihirini: Hardly. As much as we make ourselves consciously vulnerable as part of wholehearted living, the necessary companion to conscious vulnerability is boundaried openness. That's when we consciously acknowledge what is okay or not okay for us and hold those boundaries without rigidity. The boundary is always up for negotiation and questioning. I question its nature depending on the 'context'. For example, when someone crosses a particular boundary for the first time, I may not flag it; if they keep doing it repeatedly, I may flag it; if it is emotionally or physically dangerous for me, I may call it out; and the same boundary may be applied differently based on the person, the relationship and the trust I have with them. Negotiation within myself and with others remains integral.

Mano: So you stop being emotionally stuck? Which is what we hope for our clients as therapists and coaches, that they see the transient and multi-dimensional nature of emotions, and treat them as such. Not only that, narrative therapists hope their clients can then story and re-story themselves to enable them to move through, move on, move from and move into emotions that serve them better.

Mihirini: Exactly! Which is what I mean by emotional agility—to move from one emotional state to another, fluidly. It's also about learning to be present, mindful to this moment and knowing the impermanence of all things, including emotions. This is what I hope was illustrated when I went from reprimanding Ramal to also being genuinely affable when his conversation changed. I didn't stay stuck in one emotion. I like to think of it as a sign of my growing maturity and depth as a result of storying and re-storying. I'd like us to explore this with the next story.

Vignette 6c: Love Cycle

Warren is back in my life. We have kept in touch over the years and these last few months, the ebbing and flowing from each other has been more frequent, whilst being careful to maintain our boundaries. Then an unexpectedly vulnerable and open exchange happens. The next time we meet, our boundaries have dissolved. We are back where we started. As before, there's a feeling of connection, this time more honest. At one level, it is as if the years apart don't exist. But they do, and I have changed from being passive in relationships. Last time I stayed in the relationship and handed him the reins, allowing him to drive it.

He shares what he feels for me. Yet, as before, he is torn with what to do about it. I keep thinking, 'I don't want to look back and think, what if'. I risk all and in a fit of what seems like madness, I tell him,

> **"I really am not sure what I am offering… I am here for the moment, till you figure this out. What I feel for you has been and is real."**
>
> "My feelings for you are deep and real too."
>
> **"I know I am leaving myself open and vulnerable."**
>
> "Is that a good thing for you?" he asks me gently.
>
> **"I don't know. It is what it is."**

We enjoy this new space of connection, rediscovering each other. But love stories must have plot twists to keep them sharp and interesting. And when the undertone of uncertainty in this relationship re-enters, I initiate the 'what's happening here' conversation.

> **"I care about you and these moments have been wonderful. I am grateful for that. I don't know how you feel."**
>
> "Blessed," he says.

A million years pass between us. I gather my resolve and say,

> **"But I want more. I want real. I want the 'ordinary' of an everyday relationship. Don't you want that with me? Don't you love me?"** I say, wanting a sense of acknowledgement of being loved.
>
> "I do love you and I do want that with you."

I am confused. It's hard to see his love, because his actions of not being able to make a decision to commit to a long-term relationship. He admits to being confused. He's still caught in his old stories. Incapacitated. He says he wants to change them, but he's still not sure in what direction. The nauseous fear at the pit of my stomach, this feeling of grief, was familiar. I have been here with him before. His struggle is now visible. This takes a toll on his health. He is not doing well emotionally. Neither am I. I ask him whether he wants me to leave. He shakes his head. "No," he says. I am in limbo again. I feel helpless, but I am determined not to fall back into the familiar pattern of feeling dis-empowered, where the shape of the relationship is held and jerked around by him. In another conversation, I say,

> **"I know this is hard on you, my staying, waiting for you to decide. Does that put pressure on you? Should I stop showing you what I feel?"**
>
> "I would be lying if I said no. But my pressure is not your problem. That's mine to manage. And you should be exactly who you are and how you want to be with me. That is also what I love about you." He tries to reassure me.
>
> **"But I hurt to see you struggling. This limbo, waiting for this bomb to drop is hard for me too."**
>
> "I hurt that I hurt you too," he says.
>
> **"I am still here, for the moment. I can't ask you to give me a timeline, because you will have to take the time it takes. That's your journey. The timeline of what and how long I can bear this, is mine. That's my journey. I will leave when I can't take being in limbo anymore or when it's clear, you can't fully step into 'us'. It could be tomorrow, in a week, or a month."** He says he understands. This is hard on both of us.

Not too long after, it is time.

Vidhya: Unlike the other stories, you give very little detail about the person, the sociality or place, or even its temporal nature.

Mihirini: These are not revealed for reasons of confidentiality, even though he is fully aware he figures in my writing. Also this story, at this time of writing (May, 2016), is alive for me, and not fully composted (Turner-Veselago 2013). I don't have enough emotional distance. This is not my autobiography. I am sharing a story of love and loss in the service of this inquiry, in an academic frame, to speak to women's academic interests—to disrupt what is deemed worthy and acceptable for research.

Sharing my stories has also been an act of conscious vulnerability with boundaried openness. I am revealing my darkest secrets, what shames me, such as my belief I am 'unloveable', with the world through these stories. Brown (2013) questions her own vulnerability, damage to her "*professional armour*" (p12) by appearing like a "*total flake*" (ibid). But she shares herself in the interest of her own research on shame, resilience and wholehearted living. While I share my vulnerable stories in the service of the inquiry, I will also shape the story to protect others and my privacy.

Vidhya: I am not trying to be pedantic, but in leaving out the context, you give little insight into what you thought and felt about the actions he took, from the feminist context. This is quite a romanticised version.

Mihirini: I write this story with a softer touch. As for the feminist perspective, I am sharing this in the context of the 'relational nature of wounding'. I am deliberately focusing on my actions rather than his because this is a first-person and not a second-person inquiry. And when I end the story with the dramatic 'it is time', I am doing it for creative drama, and for reasons of sensitivity. I am not sharing the difficult space we held for each other as we ended it, nor the textural quality of sadness, helplessness, painful decisiveness, honesty, bluntness, tenderness, love and broken promises that existed in that space. There was nothing romantic about that. We both got real.

Mano: I know this story is particularly hard for you.

Mihirini: I felt betrayed, let down, abandoned, sad. Again.

Mano: You were previously too. What's changed in how you respond here?

Mihirini: This story played right into my old belief patterns of 'unloveability'. Those lessons—that I am worthy of love and loving—that are hardest to learn, keep reappearing, like 'messages' (Chodron 1996). I thought I had learnt and resolved this lesson. But it's not about resolution. It's about how I was holding the unfolding of life's events, whether or not I liked it. Chodron (1996) writes,

> *"[T]hings don't really get solved. They come together and they fall apart. Then they come together again and fall apart again. […] The healing comes from letting there be ready room for all of this to happen: room for grief, for relief, for misery, for joy*" (p8).

I was doing my best to hold what was happening differently; and be present to all the conflicting emotions, thoughts, hopes, fears, desires, and possibilities. I knew any story could come out of this. I hoped for the strength not to be attached to the outcome, the story I wanted. I was happy to have him back in my life, but also scared I would get hurt again. I was angry that he had turned up with 'almost possibilities'. I had faith that whatever was the right thing for me, him and us would happen. The future for us looked uncertain. I felt his love, but he upset, angered, frustrated and confused me. I wanted to allow whatever was happening to happen. I wanted to feel enabled and empowered to influence my future.

Vidhya: Didn't this yo-yoing drive you crazy?

Mihirini: Often. Yet, I tried to treat this multi-faceted, multi-dimensional, multi-perspective context as a reality I must learn to live in, in balance, with emotional agility. As Chodron (1996) says,

> "*To stay with that shakiness—to stay with a broken heart with a rumbling stomach, with the feelings of hopelessness […]—that is the path of the true awakening. Sticking with uncertainty, getting the knack of relaxing in the midst of chaos, learning not to panic—this is the spiritual path*" (p10).

My stomach was literally rumbling. But I had to see myself through this. This mess, chaos, is real life, especially in the matters of the heart. I was trying to

balance the relational and the rational. Sometimes it was hard to know one from the other. I acknowledge this liminality, trying to use it in the service of my growth and inquiry. I was practicing emotional agility. When I felt grief, I allowed myself to feel and then paid attention to its transient nature. I also accepted that those moments of happiness couldn't be held forever. My Buddhist background, of understanding impermanence, helped me here. I will come back to this again later in the conversation.

There were often moments in which I felt overwhelmed and wished with all my heart I felt nothing; that I could just retreat from the world and focus on my spiritual development. Then I was reminded of what Ayaa Khema (2000) said: it is easy to be spiritual in a cave, but the real work is in the world, because of all the 'opportunities' to practise spirituality. I hugged close what Lesser (2004) says and tried to make my waiting active rather than passive.

> "*Patience is a hard discipline. It is not just waiting until something happens over which we have no control: the arrival of the bus, […] the return of a friend, the resolution of a conflict. Patience is not waiting passively until someone else does something. Patience asks us to live the moment to the fullest, to be completely present to the moment, to taste the here and now, to be where we are. When we are impatient, we try to get away from where we are. We behave as if the real thing will happen tomorrow, later, and somewhere else. Let's be patient and trust that the treasure we look for is hidden in the ground on which we stand*" (Loc5221).

Vidhya: Were you in inquiry mode all the time?

Mihirini: Of course not! Sometimes I just enjoyed the relationship. And sometimes I was too sad to think straight, and sometimes I just wanted it to end. In a conversation with me (2016), Steve Marshall from the ADOC alumni, and the current ADOC Program Director, said how during his inquiry, a thread about the relationship with his father was ever present. One year, he and his father were going on a road trip and he told his supervisor he could use this time to deepen the inquiry about his father—to which the supervisor replied, "*or you*

could just go on a road trip." What I was doing here, differently to the previous story in our relationship, was to try to be actively present, as much as possible.

Mano: What you say sounds very raw.

Mihirini: It is. I like to think I was practicing conscious vulnerability. This was a person and a relationship that mattered. Whether he finds the courage to be vulnerable, to observe and acknowledge his own stuck patterns and stories were his business. Conscious vulnerability is an act of courage. I couldn't force that on him. I was no longer willing to be a part of his journey unless he was consciously inviting me to share his life and he mine.

Vidhya: As a 'wounded-healer', did you not feel the responsibility to be there for him?

Mihirini: We were in a relationship, and when he wanted to discuss and explore what he was feeling I was there for him, as he was for me. I showed up as a partner would, with love and concern. I didn't have enough distance from him or the outcomes to be truly present only for him as would be required in a professional capacity. I discuss these qualities and processes in Chapter 7 (Hospitality). I couldn't be his therapist as I had too much invested in him. That's not what he wanted from me, anyway. I was practicing conscious vulnerability and boundaried openness. I took responsibility for and made known my needs, feelings for him, and decisions regarding the timeline. As much as I was aware of his struggle, I was trying to be responsible for my needs and show compassion towards myself. My sense of self-esteem and self-worth had evolved. I deserved love and I was loveable. Where that was not served, I could choose to move on.

Vidhya: Is self-compassion similar to self-esteem? In the earlier chapter, you mention how your friend told you to "*have some self-respect*" and that it 'fed your already low self-esteem'.

Mihirini: I understand self-esteem to be how you evaluate yourself (Baumeister 2005), generally in comparison to others (Nerff et al. 2015). Learning to be consciously vulnerable and holding boundaried openness have helped me change how I 'let' others treat me. And if they treat me in a way I don't like, I don't always blame myself. Developing a multi-dimensional worldview of a complex relational world allows me to make multi-perspective meaning. This

has enabled me to shift from feeling unlovable based on others' actions towards me, to accepting myself as I am, with vulnerabilities and my strengths. I am no longer rejecting who I am. I want to celebrate who I am!

Mano: This is quite a shift for you.

Mihirini: It is. I didn't know how to 'get' self-respect as my friend admonished. That experience taught me that advocating (Fisher et al., 2013) prescriptive instructions are unhelpful in these matters.

Somewhere—and I don't exactly know when—during this life inquiry of learning to deal with life's ups and downs, and combined with the rigour of the first-person narrative inquiry, I found myself making meaning through different, alternative, less stuck stories. I wasn't the victim anymore. I had agency. I was treating myself kindlier, with love and care as I would a friend. That is what self-compassion is, according to Nerf et al. (2015). Their research suggests that those who practise compassion and kindness to themselves cope better with negative life events. Brown (2010) says we are inspired to show the highest form of love and compassion to those we love, and we can do this best when we get in touch with both our light and shadow sides, and only when we attend to our inner struggles with love and kindness.

Mindful attention to our relational work is so important. The appreciation and love of those we love, and their belief and acceptance in us help us believe in our own worth. And by the same token, when we learn to love ourselves, we are able to choose the kinds of relationships that treat us with the same kindness and love we now know we deserve. And when we love ourselves and learn to accept our darkness and light equally, we can extend that love and acceptance to others. It is beautiful.

Mano: It feels like this story moves you. I am noticing the multi-dimensional quality of emotions we talked about earlier.

Mihirini: It feels poignant. I am not impervious to pain. But I am open to the joy of love and loving and know I am worthy of it. I do not want to be stuck to someone or a story that does not enrich my life.

Vidhya: If self-esteem is how you evaluate yourself, what is self-compassion?

Mihirini: In Buddhism, compassion is similar to what I described earlier. It represents "*love, charity, kindness, tolerance*" (Rahula 1996) and we are invited to practice it alongside wisdom or intellect. Rahula, a Theravadha Buddhist monk, says practising only loving-kindness will make us a good-hearted fool and only intellect will make us hard-hearted. Therefore I posit that, along with compassion, one must also have boundaried openness. Buddhism's idea of compassion is tightly bound with the idea of 'mutual causality' or interdependence. It is the view of life, where

> "*the existence of both self and world are seen in terms of mutually conditioning psycho-physical events, which arise and pass away, interdependently*" (Macy 1991, p25).

In Bateson's language, it is 'circularity', or as Critchley (2007) explains, where

> "*we exist as part of an ecology of relations with our surroundings [in which] not only do our actions have consequences for our environment, but… this in turn has consequences for us*" (p15).

In other words, there is no separate self and to have compassion for ourselves is to have compassion for others.

Vidhya: And if we tie this into your inquiry into yourself, would healing yourself heal those in relation to you?

Mihirini: It is a possibility, though not always a guarantee. In so far as the process of healing myself goes, attending to it kindly means I attend to those I am in relation to as kindly as possible. For example, instead of ending my marriage with bitterness and resentment, we ended the relationship with love and care for each other. As happened above too. Despite the relationships ending, they are still held warmly in my heart, as I think I am in theirs.

Mano: This interdependence and inter-subjectivity is a central theme in your premise as a wounded-healer. Is it your conviction that learning to heal yourself enables you to be a more compassionate healer to others?

Mihirini: I like to think so and I explore that in Chapter 7.

Mano: Interdependence and inter-subjectivity also means everything is always in motion. Nothing can be held.

Mihirini: Yes. The Buddhist perspective revolves around being in the present moment, and an acceptance of the nature of impermanence. Nothing stays the same; the weather, relationships, our bodies, our thoughts, everything changes. Our attachments to the idea that anything lasts are the root causes of all suffering. Chodron likens it to building sandcastles on the beach. We put so much effort into them, but we know that the tide will come in and break them.

Vidhya: As will the stories we tell ourselves.

Mihirini: Yes. I hold the concept of re-storying within the framework of Buddhism. Re-storying is not about telling ourselves fairy tales that everything will be all right. In none of the examples above did I try to re-story anything into a feel-good story. What I mean by re-storying is to understand the different layers and complexities of situations, so we have more and more insight into what is happening and why it's happening. The more insight I have over time, the less I can hold anything. I am acting with full knowledge that what I know now or feel now is transient and impermanent. I have to let go, let come and let be. The less I am attached to outcomes, the fewer expectations I have of people, events and situations, the less hurt or wounded I will be. If I can be truly present to the moment and act with the knowledge that everything is impermanent, the less I suffer. As narrative therapist Epstein (2007) says,

> "*it is the perspective of the suffering that determines whether a given experience perpetuates suffering or is a vehicle for awakening*" (p155).

This idea in narrative therapy, that the meaning we attach to our experiences gives rise to how we feel about it, is what is also echoed in Buddhist ideas of impermanence and attachment.

Vidhya: What if you had no attachment to how Fazal or Ramal treated you?

Mihirini: Such an interesting question. If you think about it in the ice cube story, I was disconnected with what I felt, so I didn't have a position on how I was treated. With Fazal and Ramal, I had developed a 'feminist narrative' that saw the way they treated me as part of the 'patriarchal oppressive story', so I reacted in some part, because I felt bad, and also because my feminist reading was preparing me to act with more power and choice. When I come to a place

where I have more and more insight into myself, the men in these stories and the context we live in, I may also come to have more compassion for each person's journey, and increasingly be able to respond with loving-kind firmness.

Mano: You mean any of these will not affect you?

Mihirini: Well, in an ideal world, if my Bodhisatva* spirit was stronger, nothing should bother me. But clearly I am not there yet. I still want to be loved and to love and be treated in a certain way.

Mano: Well, I think there's always the danger we can avoid doing the hard psychological work on ourselves and take a 'spiritual bypass', which John Welwood (1984) defines as the

> "*tendency to use spiritual ideas and practices to sidestep or avoid facing unresolved emotional issues, psychological wounds, and unfinished developmental tasks*." (p64).

Or as Engler (2003) says, "*you have to be somebody before you are nobody*" (p35). He is referring to the Buddhist concept of no-self. Buddha didn't say there wasn't a self; what he meant was that there wasn't a self that was permanent as you discussed before.

Mihirini: And from a first-person narrative inquiry perspective, I interpret this as 'you must know the stories that hold you, before you let go of your attachment to stories'. I am nowhere near to completely letting go of my stories, but I have a better understanding of the process.

Mano: Enabling you to be of service as a wounded-healer to others.

Mihirini: Yes, and in Chapter 7, I explore how I step into that space, and what that space and approach looks like.

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about your despair, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting --
over and over announcing your place
in the family of things.

Wild Geese ~ Mary Oliver

Chapter 7

Hospitality

Through my stories of being a friend and a coach, this chapter explores my practice as a wounded-healer of making the process of attending to my wounds and healing, 'useful' in the service of others. Whilst this is not an exhaustive list, in professional contexts, wounded-healers can be doctors, nurses, healers, therapists, coaches, organisational leaders and consultants. In personal capacities, it can happen in our relational roles as parents, children, spouses, partners, friends and citizens in our communities.

The storied-conversations below, with friends and clients, demonstrate my practices of narrative inquiry and of being 'hospitable' (Nouwen, 1979). The concept—explored for the first time here—indicates a welcoming space; safe container; and compassionate presence for others to share, explore their woundedness, begin their personal journey towards healing and taking empowered actions in the world. Initially, I frame my ideas around healing and '*hospitality*'. I then explore my practice through storied-conversations, extracted and constructed from meeting notes, emails, text messages, audio recordings and memory.

In Chapter 6, I discussed conscious vulnerability, boundaried openness, emotional agility and self-compassion as key learnings in my wounded-healer journey. Below, I explore my interactions with others. I show how conversations unfold when others share their wounds, revealing those moments when they begin to notice the way they story themselves, and their dominant and alternative stories. I position, this noticing, as enabling choice in the act of re-storying; thus, creating new patterns of behaviours and perhaps influencing different outcomes. I also pay attention to how I am in these conversations—my listening presence, sense of curiosity, compassion and loving-kindness I aspire to practise. These practices, I assert, enable the

other to trust the space we are mutually creating, allowing me to both hold and confront, as they share themselves and their wounded-stories.

Below is a brief description of the five stories I share here. After each, Mano, Vidhya and Mihirini, as already established, deconstruct the storied-conversations.

7a	Making an Impression	A story about how a hostess responded to a personal crisis of a guest.	Explains what 'hospitality' looks and feels like, laying the foundation of my practice of being of service to others.
7b	Inner Critic	A conversation with a female client who carries her boss' voice as an inner critic and judges herself as not being enough.	Demonstrates how others (our social and cultural and organisations contexts) story us. It also demonstrates the different nuances in my coaching practice, in how I enable a client to examine their stuck stories and find alternative stories. This case study also shows the manner in which I use some of the methods—for example taking notes—mentioned previously
7c	The Birthday Present	A conversation with a girlfriend on wounds we experience as adult children with our parents	Explores some meta narratives surrounding our familial relationship and how these define the way we feel and how these shape our identity, especially as

			South Asian women. This story shows my methods of inquiry in informal second-person inquiries.
7d	Let Me Fix It	A conversation with a male client, learning that the 'conversation is the relationship', by unpacking his conversational approach with his wife.	Here we also look at inter-gendered relationships. This story demonstrates how coaching clients go on to change their practices and act in the world, based on coaching conversations.
7e	Spreading the Love	A client goes on to become a wounded-healer herself.	Here a client gives feedback on how she has learned from working with me, and is able to be supportive to others in her life.

Once again, let's sit comfortably on my conversational couch.

Vidhya: Let me start by asking, why 'hospitality'?

Mihirini: I first came across its use reading Nouwen (1979). The word resonated. If asked to describe Sri Lankan culture, the first word that comes to mind is our 'hospitality'. Traditionally, when we have guests, we go out of our way to make sure they are comfortable. If you happen to drop in at a mealtime, regardless of income level or ability you will be invited to partake in what's available.

Many friends and clients have described this space we are sitting in as a welcoming space and a few have called these 'cathartic conversational couches'. I am humbled and overjoyed when this physical space enables that psychological space.

Nouwen describes the healing Christian minister being a welcoming home for the wounded, and a space for respite, reflection, rejuvenation, healing and nourishing. There is depth and richness to this metaphor.

Mano: In what way?

Mihirini: He says hospitality requires "*the host to feel at home in his [sic] own home*" (p94). I love its simplicity and profoundness. This is what the wounded-healer does, to become at home with her woundedness, to know it intimately. This creates what he calls '*community*'. The recognition and acknowledgement of the human condition provides the guest a "*free and fearless place*" (p94) to share their wounds and human journey. Also, hospitality requires '*concentration*' or paying attention to the guest. He says we must do this without 'intention', meaning you pay 'attention' without judgement or expectations. In Chapter 6, I describe these as 'compassion' or 'karunā' and loving-kindness or 'mettā'.

Mano: This is how you see your practice?

Mihirini: More an aspiration! It is an approach. Hycner (1991) separates approach from process. Approach is the "*overall personal and philosophical orientation of therapist to the therapeutic endeavour; and process […] the actual interaction between client and therapist"* (p4). Remen (1994), a medical doctor herself, realised that her medical capabilities helped cure people, but it was her presence as a compassionate human being that helped heal people. Curing is

about "*fixing*" (Remen 1994, p224). I have come to understand healing as being able to face whatever is happening, regardless of resolution or cures, and it's a process of collaboration (Remen 1994) between the healing presence—whether it be a doctor, friend or part of ourselves—and the wounded. I am aspiring to create these conditions of 'hospitality' where such healing can take place.

Vidhya: This still feels quite abstract.

Mihirini: In Addendum 2, I will explore the idea of hospitality through the theoretical landscape of space, place and liminality based on the work of human geographers. For the moment, let me illustrate what I mean by hospitality, with a story that my friend Shelly, a Sri Lankan living in South East Asia who is the same age as me, shared and discussed with me.

Vignette 7a: Making an Impression

Shelly is at a lunch in honour of a friend's farewell, enjoying herself, laughing and joking with mutual friends. She is slightly in awe of the hostess, having met her for the first time. The hostess is accomplished and elegantly attired, with a beautifully decorated home. Some time after lunch, everyone moves to the patio, and Shelly realises with horror she has her period, and stained the pristine silk-upholstered dining room chair. Stricken with shame and anxiety, she has no option but to tell the hostess and ask for help. Without batting an eyelid, the hostess turns the cushion the other way and leads Shelly to the toilet, saying,

"Isn't it awful when that happens?"

Shelly apologises profusely.

"Please don't worry, something like this has happened to all of us."

She offers her a sanitary napkin from a well-organised cupboard. Shelly musters her sense of humour and says,

"This is not the kind of impression I wanted to make!"

Mihirini: This is a literal story of hospitality as an everyday use of the word, demonstrating many qualities I wish to extend to my clients and friends. The hostess was responsive by flipping the cushion, practical in offering a sanitary napkin, and she was kind and compassionate. Hycner comments that "*therapists need to be practical and yet have a philosophical bent*" (1991, p16) to the human drama. By saying, "isn't it awful?" she was empathetic, showing her understanding and making it possible for Shelly to feel what she was feeling. By saying, "it happens to everyone," she was extending compassion for a specific experience of unpreparedness most women have at some point faced.

As a young girl, barely 12, I remember reading a book from my father's library, possibly a John Updike novel. He describes a young girl getting into the pool and discovering blood trickling down her thighs, her first period. Everyone laughs at her. I have a mental image of that girl. I had by then understood and taken on the shame and secrecy of our bleeding. The hostess knew and understood this wound.

I think of the arsenal of tools and techniques we have at our disposal to do our particular jobs. But 'how we do' something is as important as 'what we do'. Even if mistakes occur in the 'what we do', if our intentions of care, love and respect communicate, then it enriches our human interactions.

Mano: Had the hostess turned down the cushion with a look of disgust, that action would not have been the same as her practical, caring response. If she rolled her eyes in disdain and gave the sanitary napkin, the napkin would have been soiled even before use.

Vidhya: How would this story have panned out if the host had been male, without a direct reference point?

Mano: Well, most boys grow up with women and many men live with women. They should/could/would have a point of reference.

Mihirini: What strikes me is that because of the secrecy and dirtiness that surrounds periods, many men choose to or are kept away from being an observer to this natural bodily function.

But the question of whether you can extend compassion to someone's wounds when you don't have a point of reference is important. I hope to touch briefly on this aspect further, in Vignette 7c (of imagining what it is to be a parent).

Vidhya: Oh good. I was going to ask you how this translates into being a wounded-healer?

Mihirini: It's connected to being accepted and acknowledged, as I pointed out in the chapter on gender. A client, on being asked for feedback on a coaching session, said,

> "*there were things I said today I didn't mean to. I didn't know I thought them. Some I thought too petty to share. I didn't want to be laughed at, because as a man, and a CEO running a big company, these things shouldn't matter. But they do, and I found myself saying them, because you made it feel okay to say them. You listened like it really mattered to you*."

His words felt like a blessing to continue this approach of caring for the client in this way; to reassure them that their stories matter even if they are different to mine. Sometimes I doubt my practice, its relevance and efficacy. I need these reminders, to be acknowledged.

Mano: Remen reminds us that anyone can bless us, and that it

> "[…] *is a moment of meeting, a* certain *kind of relationship in which both people involved remember and acknowledge their true nature and worth, and strengthen what is whole in one another. By making a place for wholeness within our relationships, we offer others the opportunity to be whole without shame and become a place of refuge from everything in them and around them that is not genuine*" (2001, p6).

Mihirini: That resonates. In a hospitable space, the human-meeting would feel like a blessing, a receiving of each other, a mutuality. The receiving of this wholeness means that hospitable spaces allow rest, reflection and rejuvenation, all the while being held without judgment, encouraged with acknowledgement, supported with tools, practices and maps on their journey.

Vidhya: I am sure there are different nuances to being in these healing spaces. What would you identify as key elements in your practice?

Mihirini: In Chapter 6, I showed how compassion, loving-kindness and conscious vulnerability as approaches and practices aided my healing process. I now realise I bring these same elements into the healing spaces for others. Let me explain very briefly and unravel these more deeply as we go through the stories.

Earlier, I described how I understand compassion from a Buddhist frame of "*empathy, to feel with another person*" (Khema 1993, p45). Mutual-causality or interdependence where we exist and act in relation to everything else is a central idea in compassion. It is the sameness in the other and me, the human condition. To know me is to know another, to know another is to know me. Sometimes our compassion, whether it is of grief or joy, is a mutual recognition that is possible, because we have gone through something similar.

At other times—when we don't have a point of reference, as discussed earlier—it is an empathetic extension of our imaginal capacity, because we know what it is to be human. Sometimes, I am presented with thoughts and deeds I cannot imagine possessing or doing, and I am still called to be present with this person and be understanding. Then I am reminded of what Maya Angelou said in an Oprah Winfrey's show[1], in January 2011. She quoted Terence, a Roman playwright during 170-160 BC, "*I am a human being. Nothing human is alien to me*." I have to seek to understand this other-human-being through my own understanding of my human nature and consider the possibility that anything that exists in the other can exist in me too and vice versa.

Remen recalls Carl Rogers echoing this just before a demonstrative therapy session to a group of medical doctors by saying,

> "*There is no experience that this man has that I cannot share with him, no fear that I cannot understand, no suffering that I cannot care about, because I too am human*" (Remen 1994, p281).

[1] http://www.oprah.com/own-master-class/oprah-presents-master-class-with-maya-angelou

Loving-Kindness is the unconditional love towards the other, without judgment, bias or prejudice. I think of it as a gentle curiosity.

Vidhya: Are you suggesting that we should not have judgements? That sounds naïve.

Mihirini: I am not suggesting that we should discard our experiences. We should draw on our human experience, so we may recognise familiar patterns and narratives to make decisions and draw conclusions about particular interactions in the moment, with greater wisdom and discernment. What I am suggesting is not to be led only by our past experiences. Hycner, explains by saying that the

> "*therapist needs to have substantive amount of knowledge about human beings in general, yet must also struggle to deeply appreciate the unique experience of the person sitting across from him [sic].*" (1991, p10).

I think we can also apply this in healing ourselves as wounded-healers; having reference points for your experiences is useful *and* treating experiences as unique.

Practicing conscious vulnerability in the healing space is about being myself, a wounded-healer. This allows the client to relate to me—and not see themselves as broken people, separate from others—and to be congruent (Rogers1981), not pretend to know everything, or to adopt a professional façade of the blank screen (Kramer 2013) prescribed in some therapeutic traditions.

Vidhya: How will you show the manner in which these ways of being manifest in your interactions with others as a wounded-healer?

Mihirini: The storied-conversations below attempt to do that. I also provide a running commentary where appropriate, alongside, about some things I was thinking of during the conversation (online), and some things that I reflected on later (offline) or during writing. The storied-conversations are momentary snapshots of a relationship and conversation that have been going on before and continued and continues afterwards. I will contextualise these moments as much as ethics, confidentiality and scope allow me to do so. I have chosen a story with a friend and others with clients to share with you.

Pour yourself another cup of tea and settle in. The first story is intricate and demands discussion. And because it's long, my invitation is to interrupt me, so we can discuss as we go along.

A note on the storied-conversation format to aid your reading:

Below you will find a presentation format that tries to do three things almost at once.

a) A storied-conversation between Myself (as a coach or friend) and another person (a coachee or a friend).

b) Text boxes convey my inner conversations at the time the above was happening.

c) The usual couch conversation is interspersed between various points in the storied conversation to discuss what is being presented. This is a departure from the previous presentation of vignettes and couch conversations.

In the storied conversation, when I am (Mihirini) speaking the typeface used is Optima, 12 points, Bold, in grey,

and when the **other person** is speaking, the typeface used is Optima, 12 points, Regular, and slightly indented to Mihirini's speech.

You will also find text boxes using typeface Noteworthy, 10 points, alongside the story.

TextBox Example
Internal thoughts that happened (as recalled) during the conversation are shown within double quotes.
Sometimes, reflective notes are also made in the text box.
Some (not all) of what is signposted in the textbox then gets discussed during the couch conversation.

Vignette 7b: Inner Critic

Sabina is a female client in a leadership position in a Global/Multinational Corporation living and working in South East Asia. We have been meeting for over a year, mostly on Skype, every four to six weeks. This is our 12th session in June 2016, constructed from an audio recording of a Skype conversation. Initially, her coaching goals were around developing her leadership skills. Around the fourth or fifth session, we also identified that how she saw herself, her capabilities, were often tied to the opinions of her boss, Tim, whom she respected very much. This conversation picks up one of those threads.

Sabina: Tim acts as if I've been doing nothing.

M: And how do you feel?

I feel like a complete failure. He has entirely too much influence on my feelings. This is not good. I am also stressed. My intern's not stepping up. I spent time explaining her work and giving guidelines. Looks like I have to do more handholding. I know I am stressing her and she's confused about how she's doing.

Interesting patterns to explore here, maybe?

Are you saying I am like Tim?

Oh no. I am saying maybe there's a lesson here… to imagine, what it is to be like her, based on your experience with Tim. What can you give her that you wish you had from Tim?

Text Box 7-b1
"I am really glad she is able to articulate this and see Tim's pattern of influence. Her stress I think comes from wanting to be perfect—for him? Feels as if he is her inner critical parent (Eric Berne, 1961)"

TextBox 7-b2
"Oops, maybe I should have framed that differently. I don't want her to think she is being like Tim."

Vidhya: What was your intention in asking about patterns?

Mihirini: I was seeing similar patterns between how she feels with Tim, and how her intern was feeling with her. It was an invitation to step into the intern's shoes—to feel her story—and also use her own story with Tim, in crafting her response to the intern's needs. But what she says next seems to indicate she continued to take my questions as a cue to see herself as Tim.

Sabina: That's true. I know when I am being tough on her. I don't want to be, but then I do it, anyway. At least I am conscious of it. That's the first step, right? [*laughs, self-deprecatingly perhaps*].

TextBox 7-b3
"Maybe that was not a good joke. It implies I see her as Tim too. Maybe she felt worse about herself? Yet, it happened spontaneously and we are both laughing."

Like Alcoholics Anonymous? I am a tough boss. My name is Sabina?

Oh my God, yes [*laughs*]. The thing is, I feel bad. Then I get frustrated wanting her to step up. I am noticing some patterns… she's ridiculously stressed as well. I want to give her constructive feedback and tools on how she can get through her workload. Clearly, when I give her overall feedback on a project, it's not working. I asked her how she's doing. The last few days there's been a shift in our interactions and it's not been the best. She said, "I don't know, there's so much going on." So I said, "Okay, we need to prioritise and abstract out, take a step back and see what's happening."

TextBox 7-b4
"Great! She's seeing the patterns herself."

All these buzz words. How constructive is this? Does she have something tangible she can work on? I told her if she has structure and clarity on what she's working on, then I can take some off her, see what we can both work on and escalate if we can't.

I asked, "I hope you aren't stressed over the weekend over work". She just nodded. Oh damn. This sounds like me in the making and I don't wish myself on anyone. My stress manifestations! I said, "Well, you know you can take what I am saying, but ultimately you have to internalise it and do it." I mean I can't tell her not to be stressed. That's like telling a depressed person not to be depressed [*laughs*].

I know we are both laughing at this. Well, life's funny, I guess. At least you are laughing.

Its delirium!!!

It's a tragic comedy [*laughing*].

TextBox 7-b5
"This company has far too much abstract corporate jargon. I think they hide behind these words. I am glad she partly realises it. These buzzwords sometimes masks the underlying corporate narrative.

TextBox 7-b6
"She is worried about the pattern she is imposing. That's a good start, but she mustn't beat herself over it, because that's what she does best"

Mano: I understand why you were worried about Sabina identifying herself as Tim and then beating herself up. But as she continues to talk, you can see how she is worried about seeing herself reflected/imposed on the intern, rather than just becoming Tim. So she did shift as you hoped she would.

Mihirini: You can see the insecurities or doubts I have about how I am doing as a coach reflected in the Textboxes. My concern was that Sabina is quick to beat herself up. I didn't want to add to it, and when I first played back the audio recording, I worried about whether I was feeding that.

Mano: I think it's important to be aware of the patterns of the other, and be aware of your role in either reinforcing, revealing or shifting them. You can't plan or predict how things will unfold.

Mihirini: I guess you have to be present and trust the process/space you are creating and holding. Actually, this conversation ends in a very different space later on.

Vidhya: And your doubt about the AA joke?

Mihirini: When she said 'admitting was the first step', the association that immediately came to mind was the process of 'acceptance of the problem' as practiced in AA meetings, conveyed by how participants introduce themselves. It seemed funny to say it at that time. Then I had misgivings about whether I was adding to her self-doubt. In retrospect, my comment does not seem to have caused any harm. However, I also wondered whether I was being insensitive to and irreverent about a serious issue of people struggling with substance abuse.

Vidhya: But you were making a joke, and she doesn't suffer from substance abuse.

Mano: But what if someone in her family suffered from it? We don't always have the full history of someone's life. Maybe you are developing a heightened sense of awareness of your responsibility in this space?

Mihirini: Yes! I am not losing my sense of humour, but this process of paying close attention to myself does just that—gives me a heightened sense of awareness. I recall that for many years after the 2004 tsunami in Sri Lanka, I was careful not to use metaphors like 'it hit like a tsunami' when I was at workshops or large gatherings. You never knew what kind of trigger it could have been.

Vidhya: You also cannot know the potential pitfalls of everything you say.

Mihirini: Of course not. I am just pointing out that I later realised that the 'AA joke' could be in bad taste.

Vidhya: And what is the 'underlying' corporate narrative signposted in the inner dialogue?

Mihirini: I am attempting to explore her personal leadership story through the larger context of the corporate narrative—this also speaks to my practice as a narrative inquirer. Tim's concern about Sabina's development, and Sabina's

concern about her intern, possibly stem from wanting 'performance', primarily for the success of the organisation. Feminist theorists such as Calas et al. (2003) argue that businesses use buzzwords—especially those that purport to value "feminine-in-management" (p71)—to repackage what is simply existing management practices of continuing to advance the profit imperative in a patriarchal system.

Mano: Sabina's concern with 'failing' is shaped by these narratives?

Mihirini: It's hard to escape. She's measuring herself against the corporate narrative of 'success', complicated by how women are supposed to be—or not—in business contexts. As a man, if you get things done by being aggressive, you are a heroic leader; if you are a woman, then you are a 'ball buster' or a bitch. If you are kind or gentle, then you are too 'soft' and 'just like a woman'. The narrative of women as homemakers and mothers further complicates this. To be focused on your career means you are neglectful as a mother, to be concerned by your parental and home responsibilities means you are not 100% committed at work. Let's pick up the story again.

M: Listen to the advice you are giving your intern. If you were Tim, and you wanted to soothe Sabina and help her out, what would you tell Sabina?

I would tell her what she was doing well. So she doesn't feel completely shattered.

Good. And what are YOU doing well? As Tim, you would know what Sabina is doing well.

Oh God, no idea [*laughs*].

TextBox 7-b7
"Does she pick up the invitation to think of herself appreciatively?
I am often amazed how opportunities present themselves in the coaching situation for exactly the right thing (which I know in hindsight) to happen." – I reflect on this later

Ok. I really want you to think through this.

I am…

'She is'… you are Tim talking about Sabina.

Fair enough. She… well… I don't know whether he will notice this… she is working through her list… so one criticism I had of her was that she needs more of an execution bias, therefore that is a positive.

Oh, I love this… you HAVE to start with the criticism...(*laughing*) I am sitting here going nooooooo.

Oh my God (*laughing*).

Ok, so now you are more implementation-oriented.

Yes, but the thing is Tim might not notice.

Wait, wait. In this scenario, you are Tim. Imagine you are seeing what Sabina is doing well. I don't care what he actually sees or not at this point. She's working through her list and implementing things… yes?

Yes. But she still has a long way…

Wait, wait. I am still on the 'what she's doing well'. Ok Tim?

She's implementing small things that could lead to overall project outcomes and let's watch and see if this continues. (*We both laugh*.)

TextBox 7-b8
"Learning to appreciate herself has been hard for her and is one of the dominant narratives we picked early in our coaching sessions. This and her internalisation of Tim's voice as an inner critic is part of her stress."

TextBox 7-b9
I say this with pretend sternness. I am pushing her to consider the possibility that Tim may see her progress regardless of whether he acknowledges it. I am doing this, also considering the possibility that Sabina may not 'hear' appreciative feedback, even if it is given. This is my attempt at prodding her to articulate deeply-buried feelings of self-appreciation.

You are just so funny, Sabina.

I am sorry if I am such a joke. (*She is giggling and choking up. We are both tearing up.*)

You managed to take the 'you are funny' also as a criticism… I could be meaning it positively… (*we are still laughing*). You are not a joke. You are just a funny person.

Oh, my gosh!

I am writing these down because I am going to send it to you. I am going to send this recording too. When you are feeling stressed, just listen to it ok… the first five minutes will do!

TextBox 7-b10
"Oops should I have said that. Is that labelling?" We were both laughing at how she managed to take the one positive she mustered, and still put a negative spin on it. But I don't want to replace Tim's inner critic voice, with my voice."

Vidhya: Can we start with the 'laughter' you signpost many times?

Mihirini: We both laugh a lot. Laughter and occasional gentle teasing is prevalent in many of my coaching conversations. I have wondered whether this adds too much levity. I am also mindful that laughter is sometimes used to deflect. In those instances, I make choices of when to persist and desist (Marshall 2016, p21) by: a) allowing the client to deflect, as the client may not be ready to expose herself and therefore prefer to hide behind the laughter; or b) gently prodding the client to come out from behind the laughter. I now accept that the space also allows for genuine laughter and joy along with all other emotions, such as sadness and anger, providing the client opportunities for emotional agility. Hopefully, it also means we are enjoying this space and the relationship.

Mano: Indicating that there is mutuality in the relationship.

Mihirini: I hope it is one of the indications—there is joy in finding humour even in life's challenges—that helps to hold things lightly (Marshall 2016). As a narrative

inquirer, it's my way of inviting my clients to experience the complexity, richness and multi-layered nature of life.

Mano: I am also intrigued by what you say in textbox 7-b8, focusing on helping her appreciate herself, and that this opportunity opened up without you planning it.

Mihirini: Once she started seeing herself in her intern's experience, I saw an opportunity to reflect on how she would like to be treated by Tim, leading her to think of different ways she could respond to her intern. The moment she said "tell her what she's doing well", another space opened—to help her reflect on how she, Sabina, was doing well.

As to how the opportunity presented itself—having noticed how she doubted herself and flagged it in earlier conversations, I intuitively felt it was in her best interest to learn to appreciate herself. This is my paying 'attention' to her. I don't have preconceived conversational goals, but hold the intention that what is in the best interest for the conversation, person and relationship should emerge.

Mano: How do you recognise these moments?

Mihirini: That's harder to explain. Partly, it's listening to the way a person stories themselves, the particular metaphors and motifs they use repeatedly. Those become opportunities to ask for clarification, to prod and reflect. It's also a lot to do with patience and trust. When I am not feeling the need to hurry, when I am holding my intentions lightly, when I don't think too much or force or plan what I want to say, when I feel present with the person, and trust that what is happening is good, the right moment emerges to be explored. Then we are both in the 'zone' (Jaworski 1998).

Mano: Does this always happen?

Mihirini: Of course not. First meetings are stilted and also more structured while we try to get to know each other. There are times I am impatient that my client can't see the patterns I feel are obvious. Then I may push too soon. With experience, you learn to recover and realign. You reframe what you said, or sometimes simply and honestly ask how they are feeling about what you have said.

Vidhya: You refer to 'intuitively knowing' that it may be in her best interest to learn to appreciate herself?

Mihirini: Self-doubt was a dominant story that emerged in her stories. Whilst hopefully not heedlessly projecting (Baldwin 2013), I also understood her through my own experiences of self-doubt.

Vidhya: You're extending empathetic understanding (Rogers, 1961) and compassion to Sabina?

Mano: And helping her extend that same compassion to her intern—by asking her to think through the intern's lens or story?

Mihirini: And trying to help Sabina develop self-compassion and loving-kindness towards herself.

Mano: A circle of compassion! Only Tim is missing!

Mihirini: In Chapter 6, I teased out my learning edges of developing compassion for others, but not at the exclusion of compassion for myself. I wish that for her. Hopefully, she can extend compassion to Tim, without erasing herself from the equation of compassion. Maybe compassion must be practiced with critical subjectivity!

Vidhya: The same 'critical subjectivity' (Heron and Reason 2001) you refer to as a stance in action research?

Mihirini: Why not? If compassion is a space for acknowledging that you and your views are important, whilst continually inquiring into your inherent biases. And, you extend that same consideration to others, whilst also taking an attitude of inquiry into their inherent biases.

Vidhya: Maybe it's a good time to ask how much of stepping into her shoes—extending compassion—you do, whilst being critically subjective, as a narrative inquirer.

Mihirini: One of the challenging and interesting dynamics in listening to someone's stories—especially in coaching conversations—is that insight into the other's life and how they are. To do this, a coach draws mostly on what the client shares, and on some limited contextual observations that occur within the coaching relationship. I have to balance acknowledging their truth(s) in their

story, listening for the patterns, noticing discrepancies, noticing my biases and assumptions, and clarifying and revealing them for reflection and exploration.

As a narrative inquirer, I am storying her based on what she's telling me. For example, initially one of her coaching goals was to 'learn how to build good relationships with colleagues'. She shared that, according to Tim, she was aggressive at meetings. My immediate thought was that this should be no surprise to many women, who find themselves in these double binds we talked about earlier. These are my inherent 'biases'.

To unpack her story, we looked at what aggressiveness looked like for her and how she would describe her behaviour vis-à-vis that. Then she (we) began to unpack the systemic narratives of what is 'correct corporate behaviour' and whether or not this 'aggressiveness' was a gendered view.

All the time I was paying attention to how I was (or not) shaping her story based on my own.

Vidhya: And what did this critically subjective attitude of inquiry reveal for both of you?

Mihirini: She knew she was shaped by Tim's opinion, because she really respected it. But she was also confused by it. Sometimes it didn't resonate with her experience or needs. I thought of what Giligan (2016) says about the way women disconnect, because their feelings don't match with what they are 'supposed' to feel. My role was to help her find her own voice, to become the author of her own narrative.

For her part, we identified she had a tendency for wanting certainty and for facts, and that she would then 'question' people at meetings, which may make people feel interrogated. So we explored her need for absolute clarity, revealing that this was partly because she didn't want to make a mistake. A narrative that was deeply ingrained in her was seeing mistakes as a failure in herself. We inquired into new narratives of whether absolute certainty was possible, and how, as she rose in leadership, she would make decisions in the face of uncertainty. From a skills perspective, we looked at how to ask questions in a way that helped people open up.

Mano: Is 'help her find her voice', shaped by your feminist lens? And what about your concerns of replacing Tim's voice with your own?

Mihirini: Yes, it is a feminist viewpoint, especially influenced by the work of Gilligan (1993) and Belenkey et al. (1997). Part of my own conscious vulnerability with her was to share my journey and struggle in donning these lenses. I framed this as an invitation to include the gendered experience as another lens into her story. As a woman, I feel a responsibility to share this feminist narrative. I am mindful that as a first-person narrative inquirer, I should continually explore and be curious about my narratives—feminist or otherwise—with others, rather than impose my views.

Instead of continuing the list of what she thought she was doing well, I have attached the meeting notes as a reference (figure 7-a), including notes of the next question I asked her, 'What do you think you need to improve (figure 7-b)?' Even though this was her dominant story of self-doubt, it felt important to juxtapose this with the alternative. I then asked her to think about what Tim would really say about her, in her opinion. I don't share that list because of word count considerations. What's more interesting is what I do with these lists. I took the list (figure 7-a) where she spoke in Tim's imagined voice of her progress markers and asked her to rate how she actually felt about her own progress. It changed the direction of the narrative. Let me share the meeting notes and then the storied-conversation.

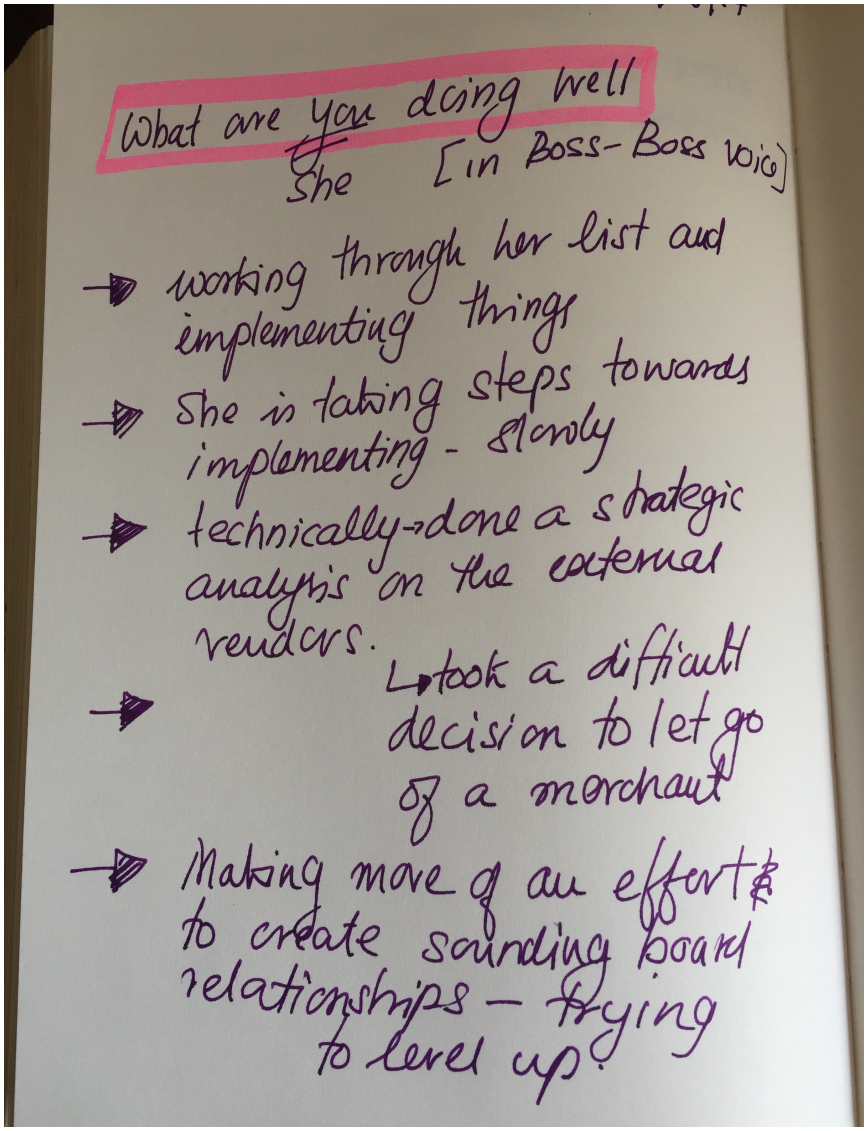


Figure 7a – What She Did Well – In Tim's voice

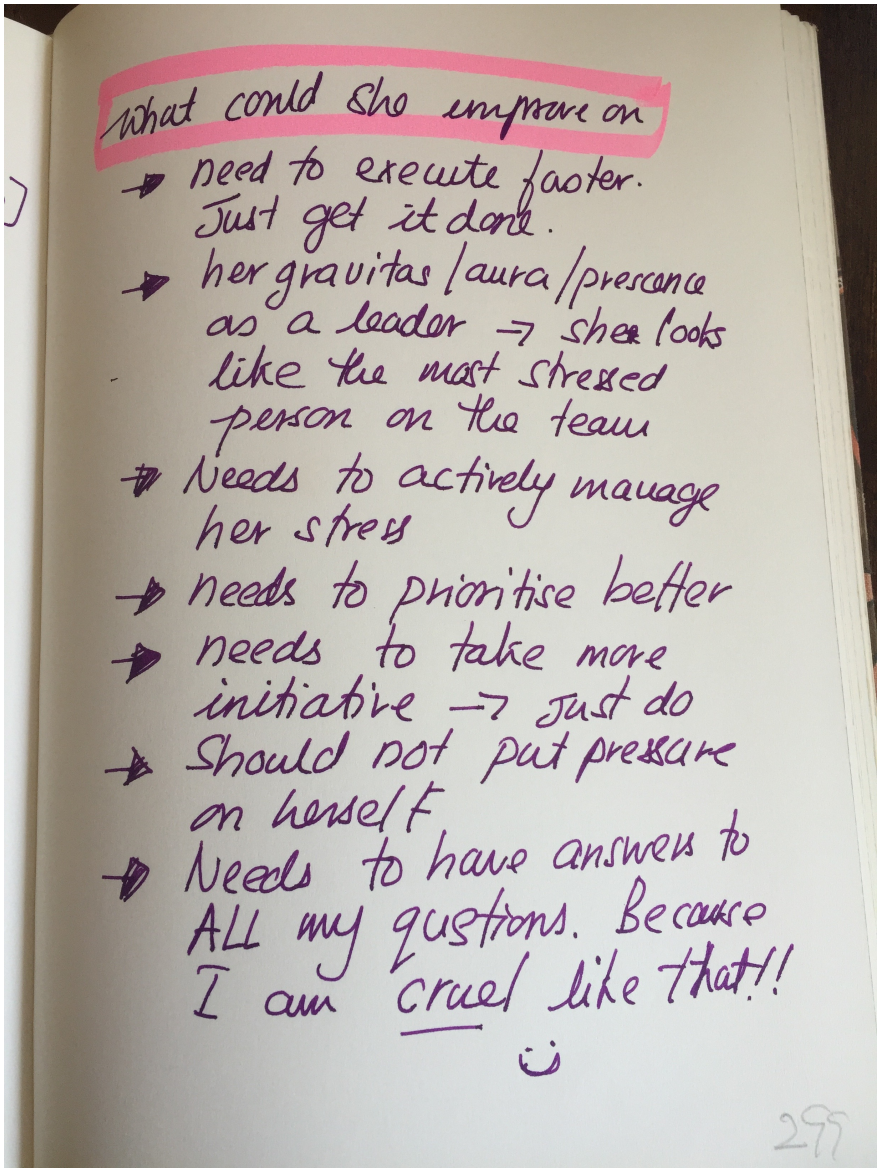


Figure 7b – What She Could Improve On

Let's go through this list of what you are doing well again. How happy are YOU about what YOU have done? I don't give a rat's ass about what he thinks. What do you think and feel? On a scale of 1-5, 5 being highest of you thinking you have grown in the last 6 months.

TextBox 7-b11
"Should I have said rat's ass? It doesn't sound very professional!"
"But lets see whether this shifting of perspective helps her."

First one, is 'working through my list'.

3

'Technically, I have done a strategic analysis.'

I mean I think I have done great on this, but I want to do more.

Of course, for everything you want to do more. This is about acknowledging growth. Be realistic, but also be kind to yourself. Just rate 1-5.

TextBox 7-b12
"Its so hard for her to be kind to herself".

Okay. I was wondering whether to downgrade the first one to a two and make this a three.

We are not doing an overall score. Or trying to normalise a performance rating. I am just asking you to give a 1-5.

3

'Took difficult decision to let go of a client'

2

'Creating a sounding board'

3.5

Great!

Wait, wait. So 1-5 is a progress index?

Think of it as a happiness index, as in 'I am proud of myself for stepping up, learning'. Your satisfaction on your progress, not an 'am I good enough?' scale.

Let's go back to the two you gave 'difficult decision'.

Yeah, I guess I am beating myself up too much. It was an important decision to make. It's a million dollar decision, lots of money invested in this client. It was definitely a tough decision, but why did I give myself a two? I guess because I wish I could have saved the relationship... I wish I could have done something differently.

Okay. What would you have done differently? When you say save the relationship—it's not doing this at any cost? That's why you took the hard stance, because this relationship was costing your company more than it was worth.

Technically, I could have re-framed them—but in the grand scheme of things they may not have made a difference. I don't like it when I make mistakes. Yes, I am being hard on myself. But I don't know whether we could have saved—I mean these are multimillion-dollar decisions we are all making.

TextBox 7-b13
I was thrilled that she stretched herself to a 3.5

TextBox 7-b14
She is seeing the patterns, of self-imposed perfection. I also hear the dilemma in her voice. She wants to do well for the organisation and her boss, and probably realises that she is not in full control, yet is disappointed in herself.

TextBox 7-b15
Asking an imaginal narrative. Also asking her to be realistic ... given the information she had, skills she had ... did she act competently, with good intention etc.? If she thinks not, then we can have another conversation.

Fair enough. These things are always hard to know. Intuitively, you may know, whether you could have really saved it.

Vidhya: I need some clarity on how you arrived at or planned these exercises?

Mihirini: It wasn't planned. In retrospect, it may look like it has a very clear structure. My coaching clients, especially those in corporate organisational settings ask what my coaching method is, and list various trademark coaching methods. I answer that my intention is to have a really good conversation and understand the story my client has to share and see what emerges. This is what's happening here. My intention for my client's wellbeing is held at the heart of the conversation, and in doing so I am listening to what's happening to her, what she is feeling and responding almost intuitively. What you see happening here is how I am present. I am looking for ways to give different perspectives to her, about her own narratives.

Vidhya: And what do these exercises intend to achieve?

Mihirini: For ease of summarising, let me explain using a table, keeping in mind that this is in hindsight.

Exercise	**Intentions/purpose**
a) Define what she thought she was doing well, in the voice of Tim (shown in storied-conversation and figure 7-a)	- I was taking a chance here to create an alternative story. I imagined that because she is seeking Tim's approval, that maybe she harbours some imagined spaces where Tim is appreciative of her, and through that she will be able to appreciate herself. - Externalising the voice and the 'problem' that she is not good enough (White and Epston, 1990) could give her distance to practice critical subjectivity.

b) Think of what she needs to improve (figure 7-b)	- This is the easiest for her—it's her dominant story. I need to honour that voice too. - She needs to see that it is possible to be appreciative and constructively critical rather than only critical.
c) Shift to what she thinks Tim would really say (data not included)	- Again, it is to allow her to acknowledge her deepest fears about what Tim would actually say. - I don't want to suppress the stories she holds dear. I want to honour them AND give her space to develop alternative stories.
d) Think of what she really thinks and feels about herself (as above)	- This is an opportunity to hear her own voice and how she really feels about her progress, having got out of the way—honoured—other possibilities of dominant and alternative stories.

Vidhya: Yes, we can see how she starts to judge herself more 'kindly' about her abilities and notice her own patterns of self-beating. I especially like it when she reflects and finds the reason for why she gave herself a 'two'.

Mihirini: Whilst it was a fleeting moment, I thought it important, because here we see her unpacking her own impulses—what feeds her narrative—her own sense of wanting to be perfect. When I ask her 'what could you have done differently' in the imaginal narrative, I am hoping to create a space for reflection on what's within her control, and help her learn to accept the situation and herself. She realises she can improve her communication skills, and also that there are many things beyond her control.

I could continue with this example, but it may be time to move on to a new story!

Vidhya: I think we need a new context and new pace.

Mano: This was such a long conversation. I need another cup of tea before reminding myself what my take-away insights are.

What strikes me most about you as a wounded-healer is how you shape the conversation and allow the conversation to shape the healing space; how you attend to the other person whilst attending to yourself. I especially notice your mindfulness around how you share opinions and assertions, probably based on your own stories and the meaning you are making of hers, and the invitation to her to hear her own voice. I also notice your concern for not wanting to impose your story on hers.

Vidhya: It's worthwhile acknowledging that we are informed, shaped and inspired by each other's stories.

Mihirini: For sure. My concerns as a wounded-healer were more about what Hycner (1993) calls the issues of a paradoxical profession, the intent on balancing the personal and professional: *"[t]o what degree does one emphasise one's personal self in therapy, to what degree is one's professional persona paramount*" (p12). How I apply it to myself is shown when I reveal a story about myself—especially if triggered by the other's story—I also seek to clarify and frame why I am sharing it to make it 'useful' in the learning and healing space. If the story is in the service of empathising, then I frame it to clarify what elements resonate with the client's experience. I share the meaning I am making, so that she can participate in clarifying whether I have understood her properly. In the next story [7-c], you will see me drop this professional guard more, as I enter into the healing space with a friend.

Vidhya: I'd also like to summarise what I think is taking place here. It's a story of a woman attending to leadership issues, speaking to everyday wounds that we can all face in a professional environment, and having to define her self-worth against others in performance systems. And, how, from a feminist perspective, these are inexorably linked and speak to the meta-narratives of patriarchy and corporate organisations, and to shame-wounds, self-doubt and wounded-stories.

Mihirini: Speedy (2008) explains the underlying importance of sharing what happens in therapeutic and healing spaces, and of revealing "*the social and historical roots of what are considered to be 'personal' concerns*" (p7). She says that

> "*placing people's life stories in relation to others and in relation to situations and discourses allow people to gain a better grasp of what might be their individual 'business' […] and what might lie beyond the realm of individual agency*" (p7).

Vidhya: Do you mean that if it's beyond the realm of individual agency that you are not empowered?

Mihirini: Here is my interpretation and practice as a wounded healer in a first-person narrative inquiry. Often, we feel victimised by or are unaware of the dominant narrative. Identifying and interpreting the larger dominant narratives and alternative narratives that coexist, or are hidden or not so obvious are both important. For those of us who feel victimised or without agency as part of our dominant narratives, it is about finding the gaps and the cracks in these, spotting alternative narratives that we can story ourselves into or even creating our own, in the process giving us agency. For those of us who aren't aware how much we are shaped by the dominant narrative, it is about developing an attitude of inquiry; it is about making choices in the stories we want to continue to narrate and be a part of.

We should have agency to shape our stories, whilst understanding we are also shaped by the stories outside us (Speedy 2001).

Vidhya: I also want to comment on your use of videoconferencing in this coaching session. Whilst the modality of how the healing space is achieved is not your focus, I think it would be remiss of us not to at least flag that this conversation happens over Skype/FaceTime, and that there must be differences to meeting face-to-face.

Mihirini: Meeting people face-to-face allows us to see each other fully, allowing many non-verbal gestures to be communicated. The physicality also enables me to

carry out certain exercises such as using drama therapy cards[2] in our coaching conversation. I have also found it easier to hold silence comfortably in face-to-face interactions. But I am getting better at making it possible for clients to be silent online, whilst they think through or process emotions. But technology can get in the way, for example, in picture and voice quality or because of bandwidth issues.

As virtual meetings become more common, my experience is that this has not got in the way of building a trusting and mutual relationship. This takes me to our next story, which is with a friend. Although we have spent a long time building our friendship face-to-face, the following conversations happens mostly over text, hence the noticeable staccato like quality of the conversation.

[2] Cards with images used to talk about, identify problems, challenges, hopes and dreams through visual stories.

Vignette 7c: The Birthday Present

Aruni is a close girlfriend who lives overseas. We meet face-to-face every three months or so, and, for the rest of the time, engage in long texts and Skype conversations. We often share our stories of our everyday challenges, accomplishments, joy and pain alike.

WhatsApp Text message…

Aruni: Ammi's* reaction to my birthday present - very disappointing. Said 'looks like what I already have'. Not!

M: Gosh. How did you feel?

Had a small cry.

So sorry to hear that babes…kind of hurtful, I imagine.

Yes men*. Sometimes, super-sensitive to ammi's reactions. Should have learnt by now.

Super-sensitive is ok noh*…I think there's a small girl in us who never grows up, wanting their approval and acknowledgement. I feel like that sometimes.

True. The hardest is to keep myself in check and not make the situation worse.

Hmmm, yeah I understand.

Well it hurt a bit. Bit like what we discussed about older kids.

We feel more pressure to please?

TextBox 7-c1
I knew how much effort she put in to the gift. I invite her to share her feelings. We've previously had many discussions about how we feel about our parents' acknowledgement of us. I had shared with her Vignette 5d. Over time our relationship has made it possible for us to be vulnerable with each other.

TextBox 7-c2
"These are primary wounds. Hard to get over them"
I am supporting her right to feel what she feels. I offer an explanation (being informative, Heron, 1976) and reveal how it is for me too. There's mutuality in this relationship.

Yes. We feel the heaviness of expectations. Daughters more than sons? I doubt malli* worries as much as me. I guess what hurts is being taken for granted.

Yes…I find it hard to discern when my ego is hurt.

I think it's always our ego. Mine, a little battered right now.

TextBox 7-c3.
This conversation is quintessential of our relationship, where we trade our stories and try to learn from other's stories too.

TextBox 7-c4.
"We both know it's an ego issue. Often my attachments to expectations of relationships wound me".

Aruni and I talk a day later…

Aruni: Ammi put her specs on, realised it was different to what she had. Said it's nice!

M: Hilarious! What did you say?

I said 'I am glad you like them. I was surprised and upset when you didn't'. I had to say it.

I think it's ok to let them know when we hurt.

Agreed M. We aren't Teflon noh*?

TextBox 7-c5
We are laughing at and with each other, seeing the funny side of us, our parents and the complexity of the relationship here.

TextBox 7-c6
I love the metaphor she used here. It seemed to sum up for me some of the discussions around vulnerability and authenticity we have had before.

Vidhya: In the earlier story you were delayering issues, particularly how self-worth is defined in patriarchal business organisations. Here you are showing us what it is like to be a daughter?

Mihirini: We are both two women in their 40s, divorced, and the oldest in the family. In the recent past, we have both noticed our concern for our parents as they grow older, and the responsibility we feel as daughters. This may be unfair to say as we've never inquired with our brothers, but our perspective is that we as daughters carry the responsibility and care-giving differently. Feels heavier.

Mano: Wouldn't it be fair to say that in South Asian families, women—wives, mothers and daughters—are expected to take on the care-giving role more?

Mihirini: It wasn't overtly asked of either of us—but maybe we emulated it. Our mothers bore the care-giving, relational roles. We often chide our mothers for overdoing in the caring department and push our fathers to take more responsibility for themselves.

Mano: Even though you chide your mothers, you are repeating patterns.

Mihirini: True. Aruni's attempt to let her mother know she got hurt is a small step to remind the mother she too wants to be acknowledged; that she has feelings and is not 'teflon', similar to my feelings in Vignette 5c. This need is complicated by our care-giving roles as they get older.

Mano: Is that a burden for you?

Mihirini: The worry I carry is a burden. As adult children, we now understand that they too had their share of worry and sacrifices as parents. You will see what I mean in the next part of the story.

Several months later, over Skype

M: I watched ammi clean a huge pile of fish today, skinning, deboning, weighing, packing and freezing them in 30g and 80g individual portions, to be taken out for each meal for my two nephews. I kept thinking about the unseen work parents, especially mothers, do. If I hadn't witnessed it, I would never have known the effort she takes.

Aruni: Amazing. Thinking about the unseen work my mother must have done all these years, and continues to do, even though I am in my forties. Feel quite silly for being upset she didn't appreciate my effort over the birthday present!

Imagine the number of times we must have hurt them and not known. I think our relationships with our parents are complex even though we are older.

And even though the roles are reversed and they depend on us now for care.

At least we are reflecting and acknowledging the complexities of the changing dynamics of this relationship.

True. Though sometimes we forget we are older.

TextBox 7-c7
"I am upset that ammi had to work hard, even though I know she does it willingly, because she loves her grandchildren." I carry a responsibility for her welfare. This conversation wasn't in relation to the previous conversation, and is a reflection of the kind of things we share in our relationship.

TextBox 7-c8
"Wow … that's really nice that it sparked a realisation for her. I hope that helps her shift her feelings of woundedness."

TextBox 7-c9
"We take a long time to understand and forgive our parents for our childhood wounds. Often, only when we are adults or when we have our own children, do we understand their journey."

Mano: I see what you mean by how your view of them can change as you get older and they get older. You see the parenting narrative more clearly—the unseen, unacknowledged work and care involved in raising children.

Mihirini: As I grow older, I begin to notice things that I had been blind to; a privilege of childhood—to be oblivious. Aruni and I are making room for many narratives to exist concurrently: seeking acknowledgement and love from our parents, the duty and responsibility of caring for ageing parents, and the love and gratitude we have for the enormous known and unknown sacrifices and caring they have done over the years.

Vidhya: Picking up our previous conversation about Skype versus face-to-face, isn't text or email that much harder?

Mihirini: Yes. The propensity to misunderstand is higher. So many cues we have for creating understanding through body language, facial expressions, voice and tone are not available. I wouldn't normally rely on or seek to formally create a healing space by texting/emailing. Yet, depending on the relationship and context, many conversations happen over text in our contemporary existence. I include this text-conversation also as a testament to the relationship we have that makes it possible for us to have such a conversation even over text.

Vidhya: I notice the mutuality in this conversation and wonder—tentatively—whether there are some similarities to a second-person inquiry.

Mihirini: This is a very close friendship, and may have elements of "*people inquiring together, formally or informally into questions of mutual concern*" (Marshall 2016, p8). Our mutual concerns are very much about two women navigating their relationships and themselves and inquiring into their experiences. Marshall (2016) warns of calling anything 'collaborative' a second-person inquiry. For it to be a second-person inquiry, both must be "*overtly aware of the mutuality and shared influences intended and able to shape the processes and sense-making of inquiry*" (p9). Within the framework of a friendship, this relationship is special—we make lists of things we want to talk about. We find it delightfully funny we do this, but we are also serious about sharing stories and seeing another perspective, also sharing the outcomes of our actions. To that degree, there is a sense of second-person inquiry.

Mano: What about Bradbury and Torbet's (2016) relational inquiry of "*mutual developmental transformation in all kinds of relationships and circumstances*" (p9), as explored in their professional, personal and erotic relationships?

Mihirini: Their particular inquiry was looking at where "*Eros and power intersect*" (p9), defining Eros as the "*soul surging to know the other, to learn from and grow with and through that other, a surging that brings with it love*" (p10). Ours is a friendship with love and mutuality and is one of the most honest relationships I have. Not much has been off bounds for sharing. We have shared our shame and vulnerabilities, feeling safely held and deeply loved, and we have grown from our conversations. This doesn't mean we are agreeable with each other at all times. We make these known in the interest of giving each other different perspectives, yet are there as support, regardless of the actions we take. Whilst it's not a formally documented inquiry, it's a living relational inquiry.

Mano: Does the fact that she's a female friend, as opposed to an intimate partner, play a role here?

Mihirini: Maybe. Possibly. But I would wish for and want to work towards mutuality like this in any important relationship. Bradbury and Torbet's (2016) work ventures into that heterosexual, masculine and feminine, complex, relational work. My friends in same-sex-intimate-relationships, assure me the messiness is not confined to heterosexual relationships. Intimate relationships are messy; sexually erotic ones even more so.

Mano: I see you practicing conscious vulnerability and compassion here.

Mihirini: When I ask her 'how did you feel', she's able to be vulnerable in our relational space. I don't focus on the action of the mother, nor criticise the mother. I focus on Aruni's feelings, her story. Because of our shared sociality, I am able to be compassionate, encouraging her to 'feel what she feels'.

Mano: This exploration of the narrative also reveals Aruni's ability to practice *emotional agility*.

Mihirini: That's what is wonderful about being in a relational inquiry, practicing compassion, loving kindness, being consciously vulnerable. I wasn't trying to fix her or make her feel anything. I was just there for her—deeply listening, being

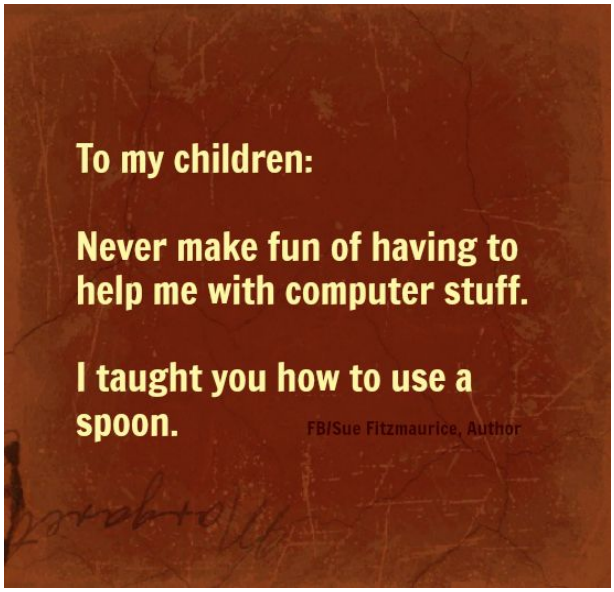
present. I think she felt heard, seen and also had an opportunity to see herself, even through my own stories.

Vidhya: And she is able to change, because she has another perspective, an alternative narrative. And as we discussed before, this time from the point of view of what it is to be a mother—the unseen work of women and parenting.

Mihirini: Bearing in mind, we are both childless; we are stretching our empathy and compassion for our mothers by inquiring into the condition of motherhood.

Mano: And what does this mean for how you as you relate to your parents?

Mihirini: The power of healing, self-transformation, re-storying yourself allows you to re-story others in your life, their roles and your expectations of them. Here, Aruni and I both, through sharing our stories and by holding space for each other, have a deeper understanding of our role—the relational work—as children in adulthood and of our parents. Have you seen this joke? I came across this meme on Facebook and unfortunately don't have a source. I think it's a great joke, because it surely puts the narrative of adult children and ageing parents into a different perspective, doesn't it?



My parents and I are both in a new narrative at this stage of our lives, but it's an age-old narrative, culturally told and retold. Traditionally Sri Lankan Buddhists worship their parents before they leave home, regarding them as

only second to the Buddha and the Sangha[3*]. Parents are considered first-teachers in Buddhism. Some think of the mother as the 'Buddha at home'[4]. Whilst our family did not practice worshiping parents, the culture of how we are supposed to treat and respect our parents is a narrative that is deeply embedded in us—in me. I recognise the narrative and choose not to discard it.

What strikes me again is how multiple stories can exist in the same landscape. We can be children, who still want their parents to acknowledge and love us, whilst taking on the role of care-giving. Children and parents—it's a complex, relational sphere with an age-old narrative that keeps reinventing itself.

Certainly for both of us, our sharing of our stories has allowed us to reposition, shift and enrich other relationships in our life in an empowered, compassionate way.

Mano: You point out something interesting here. In the stories illustrated before, you identify narratives that wound, and consider how we might shift from being victimised by them. The underlying implication was about changing the narrative. Here when you talk about the narrative of adult children and ageing parents, you are choosing to reinforce that old narrative?

Mihirini: I am consciously incorporating that narrative into my story, based on my particular relationship with them. Narrative inquiry is not only in the service of discarding or perpetuating narratives. It is first to recognise and acknowledge the way we are storied, and to make choices about what you allow to continue in your ongoing narrative. People who have experienced toxic or dysfunctional relationships with their parents may want to let go of the narrative they are responsible for their parents. Or there may be occasions where parents have to let go of continuing to feel responsible for how their children act and live as adults. All of these require re-storying how you see yourself—as children or parents—and finding more constructive stories to live out.

Awareness allows us to choose our narrative consciously. Rather than the narrative working us, we make the narrative work FOR us.

---

[3] Clergy, Buddhist Monks

[4] Otherwise phrased as 'Gedhara budhun amma' in Sinhala

Below is an example of a male client learning to make the narrative of the husband-wife, male-female relationship work for him, rather than it working him.

Vignette 7d: Let Me Fix It

[The following story is constructed from audio recordings of a face-to-face meeting with a male client in a senior leadership role in a multinational organisation. This was his fifth session with me. Exploring his goal to step up to the next leadership level in the organisation led to discussing the challenges he would have in balancing his time with his family. This discussion led us to exploring his relationship with his wife, Namali. It is worthwhile to note that I have had similar conversations with a number of other male clients.]

Ranil: When Namali complains about Tilak, her male colleague, treating her badly, I give her different options for handling it. Then she makes excuses as to why she can't do them. So annoying. Then I lose my temper. Then she gets all upset saying I don't understand. Then I withdraw.

TextBox 7-d1
During our sessions, the challenges of different communication patterns with his partner have come up. He admits that when he is angry he tends to withdraw to avoid confrontation.

M: And what do you feel when she does that?

I feel bad that she's upset. I want it to stop. I want to help her.

And when she doesn't take the advice?

I feel she's being whiny and obtuse. Doesn't value my opinion.

How does she start telling you the problem?

We could be driving and she would say, "This happened today, and he did the same thing…"

TextBox 7-d2
"Many such conversations with different men make me think that the cliché that men think of themselves as protectors and problem solvers is largely accurate. But of course, I think this is part of the social and cultural narrative of what it is to be a man … specifically, in terms of the women in their life"

So she's sharing what she's experiencing?

Yeah. I guess.

How does she ask you to help her solve the problem?

She doesn't directly. But surely she must want me to give my opinion?

Maybe she just wants to vent?

What would be the point?

Maybe venting is cathartic? And hearing aloud what we are thinking helps us to see our own patterns.

[He is silent for a while]. So what do I do, when she vents?

Listen? Ask her questions to help her deepen her story rather than offer solutions.

God. That's going to be hard. I want to solve the problem and move on.

I can imagine. Maybe she doesn't feel acknowledged for what she's feeling. Hence why she said 'you don't understand'.

She doesn't understand what I am feeling!

Have you told her what you feel?

No…

If you could tell her anything, and imagining she would not misunderstand, what would you tell her?

That I am upset that she's upset. And feel helpless when I can't help.

That's a good start.

TextBox 7-d3
"I find that the assumptions we make about what the other needs and wants is a common reason for communication failure. My conversation here is to help him create a space for sharing assumptions and motives and hopefully emotions, a place for building conscious vulnerability in their relationship."

TextBox 7-d4
I hope I am not putting words in her mouth—speaking for her—but I am also qualifying why I said what I said.

TextBox 7-d5
These 'imaginative' questions of 'if you wanted to do anything or say anything' are often catalytic (Heron 1976). Such questions open up a new space for thinking of new possibilities, ways of changing stuck stories.

I can't tell her that!

Because?

I don't know. That feels hard.

Because it's what you really feel?

Yes. [He is silent for a while.]

What could you do to find out what she wants you to do?

Ask her?

What would you ask?

What do you want me to do?

Ok that's a start. What context would you give that sentence?

What do you mean?

Maybe if you tell her why you are prompted to ask.

Tell her that 'I want to help her, but feel unable to…'

Yes! And that you know this is hard for her, and to help you understand what she wishes from you at this point?

Hmmm. Feels weird. But I will give it a go.

TextBox 7-d6
I am prompting him again because I asked a closed 'yes/no' question

TextBox 7-d7
The context I refer to here is helping him frame his actions and his behaviour. It is a way of making his internal landscape known. It goes towards creating shared pools of understanding. (Patterson et al. 2002; Bohm 1996, Issacs 1999, Rosenberg 2003)

Several months later…

Ranil: Things are much better. I have finally learnt to listen and not try to fix it or fix her.

M: That's great.

Today, we had a little argument, after many months actually. She asked me what was happening regarding the school application.

I said, "I told you I keep calling them, I have sent them emails, there's no response. What do you want me to do?" We both went silent for 10 min. After I calmed down, I told her why I got angry, that 'I feel bad I have let you down, and feel like you're accusing me of not attending to it'. She said it was no such thing, she was just checking on it, worried that we wouldn't make the deadline. She admitted she didn't want to be disappointed, and she was a little stressed things wouldn't work out, but knew I was working on it.

That feels quite open and honest.

Yes. It's taken some effort to change how I normally react. I listen more, ask questions without offering solutions too much. I told her to let me know if there is anything specific I could do to support. I try to explain myself when I get annoyed or upset. When I do it, she also has opened up more. It has helped calm things down and helped us accept each other more.

TextBox 7-d8
These different ways of showing up in their relational conversation is hopefully changing the narrative of their relationship to build mutuality and understanding.

TextBox 7-d9
And if the male narrative of being the problem solver (Keene 1991) is true, at least in Ranil's story, being the problem solver is changing. He is learning to be supportive and made it known that he is available and is learning to trust his partner for asking for help if she needs.

Vidhya: I know the time we have is limited, but I want to signpost quickly a few things that jump out at me:

a) This conversation is with a male, and I wonder how or whether you understand this as different from the previous conversations?

b) You are mentioning the work of people who are concerned with conversations and communicative actions, and I wonder how this forms part of your methods as a wounded healer?

Mihirini: Let me answer the gender question. I can only surmise that male clients relate differently to female coaches in general, but will not venture to speculate how that is so. I can speak for myself though. The difference in how gender plays a role is more pronounced at the beginning of the relationship. As a heterosexual woman, I am cautious about how much I share of my personal life. Here my concern is to ensure that sexuality or intimate emotionality doesn't blur the coaching relationship. I am cognisant of my own prejudices—that it's only male clients, who will think of me in that light! I possibly am more particular in defining the nature of our relationship, and what can be expected from this space and from me, while giving the assurance that any content brought into the space is acceptable to me. As the relationship progresses, I make discerning choices—based on relevance—about how much of my personal self is accessible.

The level of confidentiality and openness that male clients display differs from client to client. Male friends and a few clients have told me that they find it easier to talk to a woman because they feel less judged. I have been pleasantly surprised at how open some male clients have been.

Regarding the conversational patterns, yes, it is part of my methods, briefly explained here. In Chapter 3, I tell the story of how my inquiry started as being 'The (He)art of Conversations'. Finding ways to have better conversations was definitely part of how I attended to changing my relationship in the marriage. There are many things that I found to be key in how to have heartfelt,

constructive conversations. One thing that really stood out for me was framing my conversation. Explaining to the other person what feelings, expectations, assumptions and thoughts were driving my internal space. It helped to unpack and create shared meaning (Bohm 1996; Issacs 1999). Rosernberg (2003), whose practice of non-violent communication is now popular, especially in settings of conflict resolution and family therapy, advocates:

a) stating what you observe externally,

b) sharing what feelings are aroused as a result,

c) expressing your needs, and

d) making specific requests.

I have adapted versions of these practices and found them to be useful in my own relationships and in facilitating others to develop their own relationships.

Mano: What I note is that in this conversation, you show how someone goes out into the world and practices what they inquire with you.

Mihirini: Receiving feedback on how someone experiments with and tests what they learn from our conversations is always crucial. Their willingness to help themselves without doubt plays a part. But to know this wounded-healing space makes it possible for people to see others and themselves in a more loving and constructive light, and to change their stuck narratives and their relationships are rewarding.

Vidhya: And as a narrative inquirer, you do this by inviting others not only to unpack their story but also to engage actively with the narrative by making different choices in how they respond to old narratives.

Mihirini: And as a result, they have both been able to re-story how they relate to each other.

Mano: Can there be a move to becoming wounded-healers, even in personal capacities?

Mihirini: The next story speaks to that!

Vignette 7e: Spreading the Love

[Constructed from face-to-face conversations with a female friend who was also a client of mine.]

Ranga: M, I keep telling people how you saved me from myself.

M: Don't be silly! You wanted to save yourself. That's what helps the process.

Maybe, M. But you steered me on this path, held me, caught me every time I fell.

Thank you, Ranga. I really do appreciate your feedback and encouragement.

The other day this girl in the office asks me whether she can talk to me about a problem she's experiencing. She said 'Ranga, you are so calm and grounded, and so wise with your advice. I feel like I can tell you anything, and you can help me.' Gosh, M, I nearly cried. I was so moved. I am being you now. When something happens, sometimes I ask myself, 'what would M say'. I feel so happy I can help someone else. I feel like a different woman.

TextBox 7-e!
It is powerfully rewarding to have someone credit you with his or her development. I know I have played a role, but they have been actively engaged in being open to learning. I am a product of a long line of teachers (physically present or those who live in the pages of books), my parents, friends and colleagues who have helped me learn to develop myself. I am just paying it forward. And so is she.

You are a different woman now, Ranga, your own woman. Not me. Just you being your wonderful, loving self.

Thank you, M.

Mihirini: With this story, I come full circle to the beginning of this chapter, and to what I said in Chapter 5. This work is applicable not only for professionals in the work

of healing, but for everyone, whether as parents, friends, spouses, partners, etc. Often, we are called to witness the wounding, and sometimes, even to heal our loved ones and those we meet along life's journey. We may not always have the skills to do this well, but I believe it to be worthy of attention and investment. If we are interested in building cohesive, loving, caring communities, this becomes part of the relational work for all of us.

Vidhya: We started this chapter by defining what hospitality means for you and then you defined the ways of the wounded-healer and your practice, in that space. Using your stories, you have shown how this becomes possible through a wounded-healer conversation, the narrative inquiry that you enable for the other, so they can begin to re-story their wounds, themselves and their lives in the process.

Mano: What are your reflections as you end this chapter?

Mihirini: Doing this with you has been a powerful exercise. Peeling layers off actual conversations, viewing them from different angles and holding them to light in the service of understanding my practice of being of service to others. It has also been humbling. Being invited to listen to someone's story is a privilege. To be able to help someone heal is grace. But it also brings to focus how gently, carefully and mindfully wounded-healers must work, because of the possible influence we can have on someone else's life. But this is also a reminder that the wounded-healer is always healing, and in healing others we are always healing ourselves. In listening to other's stories, our stories change, deepen and become more meaningful.

I recall something I told one of my clients from a creative field. She had gone to visit friends in the United States and she had felt badly treated by them. So she traveled on her own and visit the Grand Canyon. I said this to her in an email:

> *"That's courageous. [The] Grand Canyon will expand your soul. Take lots of pictures. Just visually fill your eyes and heart. It will emerge in one of your beautifully evocative pieces. [The] GC knows a thing or two about being a silent witness, allowing time to shape it. Yet even more majestic for its shaping, never less for the*

shaping of the winds and waters of time. Be like the Grand Canyon."[5]

Something in my own advice resonates for me today. This work expands our soul. Mentally we take lots of moving-pictures when people share themselves. People's stories, the extraordinary beauty of the ordinary lives we lead, are shared with trust, offered for healing. It fills my heart. What a privilege and honour. And like the Grand Canyon, over time, the wounded-healer—and I—have learnt something of being the witness to the life of another. And like the Grand Canyon, we cannot help but be shaped by the people who come to visit this space to soak in, reflect, revive and rejuvenate. And they breathe us in too, taking away a few grains of sand with them.

Mano: Maybe this is a good place to reflect on what's next for your inquiry and you.

Mihirini: It is. And I must say how grateful I am that you've allowed yourselves to be revealed separately on these pages in the service of this inquiry. I feel ready to speak as one voice in the next chapter.

[5] Personal email to client on June 24, 2014

Hospitality: Spaces and Places of Healing

This addendum expands on the idea of hospitality, by exploring it through the lens of 'place', with specific reference to wounded-healer practice as providing a place of healing. This piece of research, reflection and writing was done several months after the viva, on the recommendation of the examiners, to expand on the relevance of liminality, space and place on my inquiry and practice. Harriet Shortt's work on space and liminality served as a starting point to investigate the works of human geographers towards this.

As a narrative inquirer I have already established the importance of place, positing that all stories happen in some place. In this addendum, I delve into how wounded-healers provide a hospitable place. Previously I explain how the practitioner shows practical care and hospitality towards the client and makes them feel comfortable and safe. It could be argued that this demonstrates the performative space (Bank & Nissen 2017) of hospitality—i.e. how hospitality is manifested. Here I focus on the material aspect (Bank & Nissen 2017, Pearson & Wilson 2012, Pressly and Heesacker 2001) of the coaching (healing) space—i.e. the impact of the physical place on providing hospitality in making clients safe and comfortable. I will centre this discussion around the place of my living room as I have featured it right throughout this thesis. I will explore the dual purpose of this space as a functioning living room in my private life and as a public space in my professional life as a coach.

Below I first explain how this place was produced or created with these dual functions in mind, and then I share feedback from a few of my clients on their experience of this place. I reflect on their feedback by drawing on research in the therapeutic field on the impact of place on healing. I look to the literature on space and place, to locate my use of these two ideas for the purpose of this thesis. The penultimate section looks at how ideas of liminality bear on my practice and also how they help me think of my healing place as a liminal

place. I also explore the use of ambalama* as a way of describing the healing space. Lastly, I share the literal impact this cycle of inquiry has on my place.

My Place for Healing Work, Hospitality and Dwelling

When I moved into my current apartment in 2013, I was single, and for the first time creating a home for myself. Every single piece of furniture I purchased, its placement, was an act of creating a new space in my life. But this selection process wasn't without doubt and questions. Choosing a fabric, a piece of furniture, or art became a piece of research. What did I like? Who am I? What does this material say about me and the room? What function does it serve? How will this room be used? How does it make me feel? How will others feel, especially as I intend to use it as a place to meet clients? My clients spend 1 to 2 hours at a time in this space. It is a departure from their normal space of work and home.

I wanted to create a space that embodied openness and comfort. The space was already large with natural light. But how could I make it a place for dwelling? I custom made the sofas, with instructions that the sofa must be firm yet not too hard; to enable one to curl up, and for my guests/clients to feel comfortable to plonk back and get comfortable. Upholstering the sofa in off-white linen was meant to make it feel cool in hot weather. Though it got in the way of people feeling comfortable to tuck their feet under them, and my nephews were constantly reprimanded by their parents for jumping on them. Finally, this space became one of my favourite places; to lie and read a book, sit with friends drinking tea, and offer a hospitable place to my clients.

Here is the space I created, quite worn out and lived in after 5 years of constant use.

Figure A2-a: Living Room of since 2013

I intuitively tried to create a space in which I would feel comfortable, and drew in from my own felt experiences of such other places, where I felt relaxed and open. My comfort in this space is of critical importance. I need to own this space, in that it also becomes an extension of myself, and the hospitality I provide as a wounded-healer, thus enabling me to invite others to share this space.

In placing the furniture, I deliberately had two large sofas that created an L shaped space, allowing me to sit in one, and my client to sit on the other. We could face each other at an angle with the comfort of a table in front providing a safe distance and functional use. There were two upright chairs for those

who preferred to have more back support, or have more space in between me and themselves. There was natural light, a feeling of warmth, comfortable seating with enough space in between furniture and people, for leg room, ability to take notes, keep a glass or cup of tea, room to keep a bag, etc. I also paid attention to the way light streamed in through the off-white curtains on the French windows, thus cutting out the glare, but creating a naturally warm light. The art hanging over the large sofa was one of my favourites (see figure A2-a). It was a closed door. I interpreted it in different ways at different times. Sometimes I thought of it as doors I have closed (stories I have moved on from). Sometimes it felt like doors yet to be open (new stories waiting in the horizon). I had a few personal photographs of me with my nephews and recently added photographs of my partner and myself.

Figure A1-b: Art: Past or Future Doors?

Five years ago, when I created this space, I did not refer to literature to find out what the ideal conditions for healing conversations were, nor did I seek feedback from my clients. As part of this research I have recently done both.

Clients' Experience of My Place

As part of writing this addendum, I inquired from three of my clients about how they experienced the space in which our conversations took place. I spoke to clients I felt would be comfortable with me to be open and honest about their feelings. I sent them the questions by email (see below), and two responded via email and one answered the questions over the phone.

A big favour!

I am doing some research on the influence of space and place on the coaching process and conversation. I am specifically looking at

1) What my clients notice (in the space) when they come to meet me.
2) What do they like (or not like) about the space in which they sit.
3) How do they feel in the space.
4) What are the factors in the coaching process that enables them to feel free and comfortable to talk and to find healing/support/guidance

And anything else you would like to add to this.

Table A2-a

Question 1	The most obvious one is that it is a home, and not a conventional "working/office space". The first time, I felt like I was imposing a little, but your kind and welcoming demeanour quickly put me at ease.
	It's spacious and clean. I was initially nervous as I felt I was going into someone's home. But Mihirini put me at ease.

	I was a little sceptical at first when I realised it was in your home. But then when I came you made me feel so much at home I forgot all about that
Question 2	The space feels very comfortable and removed from the corporate setting we spend most of our time in. This has positives and negatives I am sure. For me the positives are that it feels very relaxed and informal but the negatives are that it can sometimes be difficult to imagine my corporate objectives, and I feel remote to the world I am trying to convey and connect to. I don't know if this is good or bad.
	I like that's its private and personal, no one can even accidentally overhear what's being discussed.
	I guess that if it felt more like an office, I would have felt official, and therefore not able to relax in the same way.
Question 3	I suppose the answer is the same as above.
	I was nervous the first time but after the first 10 mins I relaxed. Now I am completely comfortable.
	I feel very comfortable and open, I think of it as a 2nd home. It made me talk. Your place has become a place for me to dump my feelings.
Question 4	I believe the ability to visualise is the most important for me. All the visual aids (*the use of the drama therapy cards*) and activities (*Mapping my thinking/projects/work/vision on a big sheet of paper with post-it notes over several sessions*) are most helpful as they give me an entirely new perspective, on things which I perhaps know, but I don't really know I know...

	you know? 😊 The activities, also prevent me from "over-thinking" and calculating a response which may not be how I actually feel deep down. i.e. because the activities better enable me to express what I *feel* by distracting my conscious mind, rather than me expressing what "I think I should feel". *(The italics are mine as an explanatory note).*
	I can say whatever I want without fear of judgment.
	I am most comfortable when I am in my own bedroom. I can think and be however I want to be. That's how I feel when I come to talk to you. I don't have to hold back. There is no judgement. I can be myself. Initially the place mattered, then it was more about the chemistry between us, and the relationship we built that mattered.

Armed with this feedback, I now turn to the literature around healing, counselling and therapeutic spaces, and then reflect and make sense of the above feedback.

'Soothing Spaces and Healing Places'

I have borrowed the above sub-heading from a research article by Pearson and Wilson (2012). They conducted research with 34 professional counsellors on the effect of physical space. They admit one limitation of their research is the lack of direct feedback from clients and, also, that there is still a lack of research on this topic of effect of space/place on healing. These points are also made by several other researches (Bank & Nissen 2017, Fenner 2011, Phelps

et al 2008; Pressley & Heesacker 2001). I too found it harder to source such research while research on healing spaces in hospitals/medical wards was more easily available.

Pearson and Wilson (2012) found that environments that were "*warm and welcoming […] and less formal, more humanistic decor helped create a sense of safety and welcome*" (p11). "*[H]aving a private, confidential space*" was critical to clients feeling comfortable and safe. Pressly and Heesacker (2001) have similar feedback based on their literature review of the effect of physical aspects in counselling spaces. They also found that some research showed that clients preferred protected furniture layouts, so that there was adequate distance—body buffer zones (Horowitz et al 1964). Pearson and Wilson found that when there was a choice of seating, the clients had more positive feedback. Both articles point to many other environmental aspects that play a role such as colour, smell, sound, texture.

In a more recent research study (Bank & Nissen 2017) in Denmark, different experiments were carried out with spatial arrangements and physical spaces in social work agencies with young drug users. They looked at the effect on behaviour and felt experiences of the clients in different settings: more office like set ups, living room arrangements and parks and such public spaces. They explored the links between power, knowledge and disciplining technologies, tracing the history of spatiality to Foucault's work on disciplinary and pastoral power in how prison, hospital and church spaces were organised. They link these discourses to modern psychotherapy starting with Freud, who preferred to be out of view of the client, to not to impose any counter-transference or stimuli and to create a more neutral space. I have already discussed this in Chapter 2 along with contemporary therapeutic literature that support that healing relationships have now become much more relational, which is also a premise of this thesis.

Bank and Nissen (2017) also found out that when warm and open spaces were organised to allow client and counsellor connectivity, the young clients were more engaged and their attendance in meetings rose. For example, when the counselling space was more like an office, with two upright chairs and a round table in between, the counsellor found it harder to connect to the client. When they moved to what they refer to as the 'Buddha' space, in which a statue of a buddha adorned the windowsill in a space with large couches, the client became more open and engaged. The clients report they felt more comfortable, relaxed, less official, rather than feeling they were being disciplined for their addictive 'behaviour'. They became more involved in taking ownership of different action plans to change outcomes and behaviours.

Now being in possession of feedback from my clients, I observe that to a great degree I have intuitively arranged my space to be conducive to a healing conversation. There is natural light, comfortable seating with enough distance, and also options of seating for clients to choose. There is a feeling of casualness, calmness and a lack of officialness. Yet their predominant feedback is not about the place, but about how they felt in the space, and how our relationship facilitated their openness, comfortableness and learning.

The most telling feedback about the place is their reference to their initial apprehension about invading my privacy, my private home space. While I am relieved that it was only an initial apprehension that was replaced with a sense of comfort, it is feedback I cannot ignore. When people ask me whether I have an office, I say "*no, I work from home*". There has been the occasional niggling question at the back of my mind whether that seemed less professional. But for various economic and practical reasons I choose to work from home. According to the online Oxford Dictionary an office is "*a room, a set of rooms, or building used as a place for commercial, professional, or*

bureaucratic work". My living room is both a place of work in my professional capacity, and also a place of rest and relaxation in my private life. I have already commented on my level of comfort that allows me to share this space and provide hospitality for others. But there are tensions I hold, and I will discuss them a little later. Taking those tensions and given my clients' feedback, and the observations made in the literature, that healing in warm, welcoming places aided healing, rather than 'official looking' places, introduces a fresh inquiry into how I create a place which encompasses all of that and remains professional with clear boundaries between office and home.

To do that, I now turn to literature on space and place. So far, I have used these words casually, though the literature around space and place is vast and discursive. Below I will work with a simplified definition of a complex topic to make sense of the relevance of space and place in my new cycle of inquiry for wound-healing and hospitality.

Space and Place: A working definition

According to Casey (1977) the "*difference between space and place is one of the best-kept secrets in philosophy*" (p270) and has been for the last two millennia. Bearing that in mind, and with the caveat, that this is a simplification of a complex discourse on space and place, for this addendum I draw on the ideas of Edward Casey and Yi-Fu Tuan and think of *space* as being more felt and experienced and without geographical limitations providing a sense of expansion, and *place* to be more about being located, providing a feeling of safety, stability and belonging.

Tuan explains that place is more than a geographical location, that it has personality and spirit, and "*incarnates the experiences and aspirations of a*

people" (1979, p387). Space can either be an abstract idea or mathematical relation or a physical experience. According to Tuan, when lived spaces are embedded with meaning and attachment, they become humanised, turning them into places of stability and safety. Having stability and safety, and familiarity over time, makes us feel at home, we can then dwell in these places (Casey 1993). Shortt (2015) says that "*Casey's (1993) conceptualisation of space argues for the embodied nature of place and suggests our experiences of places are bound up with our ability to dwell within them*" (p68).

Space also indicates room and implies dimensions. Casey (1996) explains one form of spatial dimensionality as being where "*the subject is surrounded by something sufficiently roomy in which to live and move."* (p267). Which means space is imperative for three dimensional bodies to move—literally in a material space. Three-dimensional spatiality implies an ability to contain and move, depending on how far these points are stretchable—metaphorically or performatively (Bank and Nissen 2017).

Tuan (1977) also contends that "*place is security, space is freedom: we are attached to one, and yearn for the other*" (p3). This resonates for me in the way we (I) use these words in our (my) everyday language, such as: 'there is no place like home'; 'wanting a place at the table' (wanting a voice in certain places); 'feeling out of place' (not belonging); having the 'space to grow'; 'space to think'.

Reading in between the lines, when my clients say they can be themselves and say what they want and be themselves, I understand that to be the spatial feeling of being able to expand, be free. There was enough space to open, not to contract or hide themselves. One way of thinking of space is as a felt experience, and it was this felt experience they were conveying. This can be identified as "*space of affect*" (Curtis 2016, loc517), where the environment

influences individual emotional wellbeing. I will extend this thinking to say they were also commenting on the space in the relationship, or 'relational space' (ibid). Some relationships make us feel comfortable and free, while others make us feel small, invisible. In the wounded-healer language I think of this relational space between healer and client as a space that allows conscious vulnerability.

One of my clients refers to liking the privacy, my place provides. Again, reading in between the lines, it makes sense to understand a contained space as a safe and secure place. The same client refers to it feeling 'personal', and this is what Tuan refers to place taking on the aspiration of the people dwelling in them. The place feels personal because it is personal. It is a place to talk about things that are personal. Even those who come and talk about their professional lives, are talking about how it is for them personally. Tuan (1977) explains that personality of a place has two aspects: some places inspire awe, like beautiful old buildings, churches where God and spirit reside, and calls them public symbols; some places evoke affection, over time, acquiring a meaningful relationship to the person, and he refers to these as 'fields of care'. He says the latter is like a raincoat, it has a functional use, but over time you grow fond of it, and it acquires the personality of the person wearing it. It is comfortable and known. When one client says 'it feels like home', I believe it is this aspect of affection that creates that feeling. The question bubbles in my mind; as much as I have physically created this place, by holding this space as a wounded-healer, whether I too become a 'place of safety', where they can 'dump their emotions' safely? I infer this from some of their feedback of feeling comfortable and open to say anything they want. At least I hope it is so, and in that I am growing increasingly more hospitable.

I also want to notice how taking on the spirit, personality and aspirations of the people in a place influences me, the permanent dweller, inhabitant and

healer in the space. When people use this place as a place for healing, there is a sense that sometimes they may need to leave behind old ideas and emotions, when they take on new stories. I am always conscious that after certain healing conversations, that I feel compelled to clear the air and space metaphorically and physically, so I can reclaim this space for myself or prepare it for the next client. To do so, I engage in a ritual of lighting incense sticks and moving the air with its fragrant smoke, inviting anything that is stuck or not belonging to me, to leave and evaporate into the universe. This ritual grounds me and gives me a sense of moving in-between spaces of my private/public/professional life. The compulsion to engage in this ritual is also an indication I hold tensions about the dual nature of this place. This inquiry has brought upon fresh questions about the importance of the use of this space in my private/public life, and I will consider these questions further on in this addendum.

Overall, what comes out of my client's feedback and other research around space, place and counselling, is that clients need to feel safe and comfortable, as they explore what is going on in their lives, the stories they want to leave behind and the new stories they want to create or step into. In this sense this healing space is also a liminal space, and I want to explore what that means in the next section.

Liminal Spaces

In 'Liminality, Space and the Importance of 'Transitory Dwelling' Places at Work', Harriet Shortt (2015) looks at how employees in a hair salon used liminal spaces, such as closets, stairways and washrooms during their working hours as transitory dwelling places, to 'talk shop', to connect with others, to find privacy. She contends that most organisational studies focus on

dominant spaces at work, and that liminal spaces are often neglected, but are important spaces in which employees' lives are carried out. These liminal spaces then become lived spaces.

Liminal is derived from the Latin word *limen*, which means an in between place, a threshold (Shortt 2015). The concept of liminality was first explored in Arnold van Gennep's 'Rites of Passages' (1909). Victor Turner rediscovered and revived van Gennep's work in the 1970s, almost by accident, when he himself was in a liminal space of moving countries and being in between jobs (Thomassen 2009).

Van Genneps' ideas of liminality were based on his fieldwork observing sacred rites during important life changes in individuals (or communities) in social transitions in different societies (Downey et al. 2016; Thomassen 2009; Hetherington 1996). For example, the rites around births, puberty, marriages, and deaths. He suggested that these rites enabled the individual to pass through from one state of being to another. Van Gennep identifies underlying patterns in these rites of passages as separation (pre-liminal), transition (liminal), aggregation or incorporation (post-liminal) (Turner 1974; Thomassen 2009; Downey et al 2016).

Turner applied van Gennep's concepts of rites of passages in tribal societies to a broader field of socio-political discourse in modern society. For example, immigrants don't belong either to the place they left nor where they are now (Myerhoff, 1980). Sometimes they may live in 'permanent liminality' (Szakolczai, 2014) even after they have received legal status in their adopted country. Turner (1974) also distinguished between what he called liminal and liminoid (resembling but not being identical to liminal) states in modern societies. Liminal rituals were often ascribed, and the participants often did not have a choice in the partaking of these rituals. Liminoid rituals in modern

society have a different kind of freedom, because participants often choose these rites; for example: tourists who go on holiday (Hetherington 1996) where leisure is a liminal space in-between work; or music festivals where people become a *communitas*, bound by a common experience of choosing to invert their normal behaviour. Turner sees these liminoid rites as sites for producing new ways of living.

The concept of liminality is open to a wide range of uses and interpretation. It is not my intention here to delve into the vast discourse around liminality. Many texts are dedicated to this. I will draw inspiration from Downey et al. (2016), who in their attempt to interpret the many interdisciplinary uses of liminality also acknowledge that *"[i]ndeed, part of the usefulness of liminality lies precisely in its malleability, in its ability to signify in multiple, even contradictory ways*" (p3).

In that spirit I would argue that many who seek a coach, therapist or counsellor often do so when they find themselves in a liminal place, when their life is 'interrupted', when they find themselves living in the middle of a 'chaos story', when their old story no longer makes sense, and a new story hasn't begun. I would also argue that those who willingly put themselves in-between spaces, when they willingly undertake to develop themselves, find themselves in a liminoid space. In this way the malleable concept of liminality lends itself to thinking of the work wounded-healers as 'holding liminal space' (Pack 2016, Plett 2016).

Jane Speedy (2008) describes the work that counsellors/therapists do as

> "*as a practice of listening what is being said, to what is not being said, and to what is being referred and differed to. It is within the gaps and cracks that exist between these different stories that the liminal or*

> *threshold spaces in the conversations, the points of entry to 'other' sites and identity performances begin to appear,*" (p32).

As healers, we invite our clients to recognise these gaps and cracks, as being possible sites for healing, re-inventing, letting go, and for dreaming up of "*possibilities for action in the world that would not have otherwise have occurred to them"* (White 2004, p55, cited in Speedy 2008, p32). And while they explore their liminal spaces, we create an environment, and hold the space and a place to do this safely.

I have also used my living room, imaginally, as a liminal space, in my writing life, in between my professional and private life, to write from and inquire into my wounded-healer practice, with Mano and Vidhya. I would often physically be located in a coffee shop or my study, and imaginally travel to my living room, and write from there. The living room is a place that holds me, and gives me a sense of comfort, refuge, and inspiration. Jane Speedy who experiments with different ways of writing and has been one of the biggest influencers in how I have constructed Part II of this thesis (more about Speedy's contribution in Addendum 3). She thinks of writing as inquiry, where performative, creative, reflexive and academic writing evokes a liminal space to "*extend, provoke and create knowledge in new ways*" (2008, p33)

Places in our memories can arouse different feelings, and we can travel to them in our imagination. Similar to how travelling to my living room allowed me to write my thesis, in some coaching conversations, I invite clients to travel in their mind into their chosen place of comfort, happiness when they need to find solace, inspiration, etc. For example, a client who found it hard to calm her mind in the night, choose her place of utmost calm as the sea, when snorkelling. She remembered how utterly devoid of any outside thought her mind was, with only feeling of being present in the dark water looking down

at the calming beauty beneath her. She meditated on this image while lying down in bed and found it calming and helping her to fall asleep.

Shortt documents that the employees in the hair salon used liminal spaces to get away from the client's gaze, and expectations from managers, to "*get a bit of privacy*" (p642), "*to talk about life*" (p646) with others, "*to get new ideas and see things differently*" (p650). Whilst Shortt's accounts of these liminal spaces as lived, transitory places are in the context of organisation life of hair salon employees, it helps me to develop my thinking about the ambalama metaphor (explored below), of the physical place of coaching, of offering hospitality to my clients, as a liminal place.

The Healing Space as an Ambalama

I am inspired to think metaphorically of my living room as an ambalama. An 'ambalama' is a 'rest house'* found in ancient and medieval Ceylon*, erected for the use of travellers, as a rest stop on their long journeys on foot and by carts. Buddhists considered such constructions of rest places, gardens and bridges as part of their social meritorious acts (Kahandawaarachchi 2011, Studio Times 1974, Premasiri 1976, Scott 2009). It is said that villagers would often leave a pot of water for the weary travellers (Heber 1829). Ambalamas were also places where strangers and villagers got together to trade 'katha' (stories and news) and chew betel* (Coomaraswamy 1908, Knox 1681). Some of these structures still exist, some in ruin and others still in good condition, and now have become places of interest to visit.

Jean Arasanayagam, a well-known Sri Lankan poet and prolific writer, muses in her introduction to 'Searching for an Ambalama'

> "*The more I thought about the whole concept of the ambalama, the more I was reminded of it by my many journeys, both physical and metaphysical, ultimately arriving at yet another dimension of understanding of the inner, inward spaces I occupied in my mind and explored from time to time [...]"* (2009, xiii)

Arasanyagam explores the metaphor of the ambalama, a place in which pilgrims stop and take a rest, as they go on their "*wayfarer's journey*" (xii). In her poem 'New Philosophies' she asks, *"[w]ill the mind stuffed and suffocated with outworn emotions, archaic words, create a space for new revelations*" (p44)? In that same way this place of hospitality for wound-healing becomes an ambalama, a liminal place for rest, respite, renewal. I invite my clients to share their 'katha' or stories of where they have been and where they come from. They reflect on the stories (that are now archaic, no longer serving a purpose in their onward journey), and craft new ways of thinking and being. With that invitation, they re-story and re-imagine the next steps on their journey, for 'new revelations'. It allows them to engage in an inward journey, in preparation for the journey back into the physical world of their work and home. It is this idea of them resting and healing in between the journey that inspires me to think of the wounded-healing place, as an ambalama, a liminal place.

If we were to think of my healing place as a liminal place, it is not without its tensions, as one client reflects. Is it good or bad that it is so far removed from the world he comes from, the 'professional performative stages' (Goffman 1959) that he is trying to excel on? He cannot decide yet. While this question will not be answered in this addendum, these will be questions I take forward for further second person inquiry with my clients.

As indicated right throughout this fresh meta inquiry, it has brought new questions to my practice, and is helping me refine and improve it.

Moving Spaces and Places

The insight from the client feedback they felt nervous about invading my privacy follows changes in my life. In the coming 6 to 8 months, my partner who lives in the UK will come to Sri Lanka to live with me. For a while I have been looking at how I prepare to move from living alone to living with another person in my home. While space is not a problem at all, it does mean a lot of adjustments. One area I realise that would be impacted is the living room. When I lived alone I could slide in between my private and public life and realign the functions of the room to provide the needed privacy to my clients. When another person comes to live with me, this client privacy is affected, and will also not be fair on the other dweller of my home. As a result, I have been considering turning my study into my official place of work as well.

The feedback I received from my clients was an enough impetus for me to plan straight away. I firstly re-upholstered my sofa in the living room, as the cushioning was no longer providing the required comfort. The look of the place is evolving (see figure A2-f below). The room that served as my messy study for the past 5 years (see figure A2-c) is now a slightly cramped (and for the moment a makeshift) guest bedroom. But there are many plans to recycle/retire furniture and get more purpose-built furniture for the space and function of a guest bedroom cum ironing room. The much more spacious previous guest bedroom is now my study (see figure A2-d) and will soon become an office. This is where the most effort and possibly some expense will be invested. I am planning to install purpose-built furniture for a space for my study and a desk with bookcases and cupboards. A long couch and a few chairs, maybe even a tiny round table with upright chairs will occupy the majority of the room. When it is ready, I plan to meet my clients in this new

office cum study. Mihirini the coach, wounded-healer practitioner, consultant, academic, the writer will dwell there.

It is private as the space can be enclosed from the rest of the rooms in the house. It has plenty of natural light and fresh air through the large French windows, and will still have a feeling of openness and warmth. I plan to use shades of sea-greens, turquoisy-blues along with sandy whites. I want my clients to feel as if they are seated in the cool shade on a sea coast somewhere in the Eastern or Southern coast.

Figure A2-c: Old study - while writing this addendum, just before moving out

Figure A2-d: New office space: In its liminal place, before being redecorated

Figure A2-e: Art that will shift from the old study to the new office

Figure A2-f: Living Room: Evolving space to become a private space once the new office is done

Even though my house is now in a total mess with boxes, desks, books and files everywhere, it is in a liminal space of preparing a new ambalama for my clients to rest, rejuvenate and renew; and preparing to welcome someone to share my home and life.

Addendum 3: Writing as Method –Jane Speedy as a Muse

When I 'fell' into the Wounded-Healer Healing and narrative inquiry, I read Jane Speedy's work, at the recommendation of my supervisor. Her book 'Narrative Inquiry and Psychotherapy' (2008) brings these two worlds together cleverly, insightfully and thoughtfully as a scholar, therapist and practitioner. My foray into the world of narrative therapy in my literature research started with her, and White and Epston, who also influence her work. The other significant influence in my thesis is her invitation to write creatively and performatively; for example, the polyvocal conversation (3 voice couch conversations) to inquire into my stories. As I conclude, I go back to my muse, Speedy, to delve more into her contribution in the field and practice of 'writing as inquiry' and 'writing as research'. I then reflect and comment on the use of the polyvocal conversation and other writing methods that underpin this inquiry.

Speedy speaks about the research process, its representation in the form of research data and stories, as an accessible mess. She invites readers into the real muddle that is writing as a process, a product, a craft, an art, an inquiry, a research, an academic and scholarly endeavour. For example, in describing her struggle to write an article (2013), she muses she couldn't make concrete headway into writing as she was not sure from which of her many and partial identities as a therapist, writer, autoethnographer or co-researcher she should write from. She then shares a fragmented story of 'breaking down' at her therapists. Without sufficient distance from the incidents, she says she couldn't write with a 'critical edge', but explains why despite this, she shares this story,

> "*I mention this to mess a little or even a lot with some of the discussions around the therapy/autoethnography borders in the literatures of this field. I want to communicate some of the discomfort that I feel when I get wind of an underlying "othering" agenda among qualitative researchers, autoethnographers in particular, who make clear demarcation lines*

> *between the stories from their articulate, emotionally sorted lives—stories that have been "worked on for many years in therapy" and are now officially "sorted out" and can now be safely told as research tales without even a whiff of cathartic intent and the stories [on] the other side of the line. These other unsorted stories, by implication, are stories from another sort of people, stories from the unsafe, stories within which shades of madness lurk. I want to be quite clear that I make no such identity claims either for myself or for my own work. I continue to claim a solidarity in my life and in my work with the unsorted, the unsafe, and the unhinged—sometimes from my own life experience, but even more importantly, from my very real and imagined sense of what might have been."* (2013, p30)

I quote her here at length because this speaks directly to the wounded-healer stance, that life is never fully 'sorted' or healed, neither is the healer nor her stories, as such, neither will her written accounts. She refers to mainstream research writing as "*writing up—a kind of mopping up at the end of an otherwise already completed study*" (2008, p138). In her more recent book, 'Staring at the Park' (2016), written during and after her recovery from a stroke, she writes she couldn't find solace in the written accounts of other stroke patients (mostly young men), as they presented a "*narrative coherence*" (p13) that did not speak to her own experience or the other stroke women she befriended at the hospital. She 're-presents' rather than 'represents' academic, scholarly, narrative, autoethnographic accounts as being fragmented, tattered, wayward, layered, multi-perspective, tentative, in the form of poetic texts, different voices, snatches of conversations real and imagined, visuals of pictures, papers, postcards, and visual art.

In all of these multiple ways of 're-presenting' scholarly work, it's her use of the imaginal that has influenced me the most, especially because she is clear

she doesn't subscribe to a distinction between imaginal and life (2016). In 'Narrative Inquiry and Psychotherapy' (2008), she invites 'Mr Gingey', her imaginary childhood friend, to a conversation to set out some ideas in her book. Although worrying it might be taken for "*playfulness*", she contends Mr Gingey "*provides a useful foil who can present commonly asked questions about poststructuralism, feminism, queer studies and their relationships with the 'narrative turn', he also neatly introduces 'magical realism', itself a 'transgressive and subversive fictional genre' […]*" (p3). In between tea and ginger biscuits, in trying to explain her ideas on these discourses to Mr Gingey's light but insightful probes and prods, she invites us to grapple with them too. In the same way, in 'Where the Wild Dreams Are' (2013) she constructs a 'remembering conversation' (p32) between two people who have been influential in her academic and personal life, to interview each other on truth, memory and ethics of autoethnography, and about grief and mourning long after they had died. At the end of their conversation it is a discussion about how Speedy is handling these issues, especially about the death of one of the interviewers, her brother. Speedy concludes that this imaginally constructed interview leaves her feeling better.

In her PhD (2001), she chooses La Loba, the wolf woman from 'Women Who Run with the Wolves' (Estes 1992) as a background and an anchor for telling her research stories. She says

> *"[h]aving determined upon a fictional narrator, I somehow felt able to develop more multi-storied perspectives on the same material, [… and] give[s] the project a 'fictional' framework. Once she had established her position and authority I experienced a much greater sense of creative and intellectual freedom and was able to express a range of other voices*" (Speedy 2001, p2).

The wolf woman goes on to introduce each section in the different voices of 'scholar', 'researcher' and 'writer'. Finally, all three voices make an

appearance in a bar for a conversation. Speedy sets out the text as if in a playscript, with Scene 1 as 'Inside the Author's Head'. During the conversation they realise there was always someone else lurking, the 'other', the inner guide, invisible guest, the other inner voice they (we) constantly converse with. At the end, the scholar, researcher and writer leave, proclaiming they were "*only a device created for the purpose of narrating this text*" (p273) and the 'other' and Speedy conclude the conversation.

As explained in chapter 3, and demonstrated in Part II, the manner in which she uses Mr Gingey as a foil for 'commonly asked questions' and the three voices as a writing device has made its way into my textual re-presentation of my practice accounts and narrative inquiry.

In Chapter 7, I become bolder with this form of textual re-presentation, adding an extra layer. I share transcripts of audio recordings with my clients, my inner voice thoughts and ideas about the conversation are shown separately in text boxes. In order to distinguish between these voices and multiple layers and to make the text visually accessible (to achieve readability even if it's messy), I experiment with fonts and layouts (similar to Speedy [2008, 2016]).

Here I foreground Speedy as a dominant influence on my writing as method. So is the work of Carolyn Ellis, Laurel Richardson (who have influenced Speedy) and Judi Marshall. For example, I now understand what Marshall (2008) describes as writing form—of giving the writing shape, structure and style, inextricably tied into content or material. I craft the material of storytelling and story analysing in the manner I lay out the text, and in the way I move from one to the other. Marshall (2008) says in describing form as an epistemological matter, that "*sometimes content cannot be expressed until a compatible version of form is established*" (p684). And, as I attest earlier, till I

found my form of the polyvocal 'couch conversations', I couldn't find expression for my scholarly content.

Marshall also describes form as a political matter. From a feminist perspective, conventional academic writing—which often follows a particularly linear path assumed to be a universal way of presenting academic material—could be described as a political silencing. Previously (in Chapter 4) I considered the content of this thesis as a way of disrupting the patriarchal academic domain of writing. Now I like to consider that this thesis disrupts mainstream academic 'forms' of writing, in such a way that form can "*communicate or evoke multiple ways of knowing - intuitive, emotional, tacit, embodied knowing alongside the propositional*" (p685). Form pushes the content from being objective and positivist, to being more emergent and developing as it goes along. It allows the content to be presented as being multi-dimensional and emotive, also enabling the writer to transparently and thoughtfully explore her subjective positions and perspectives.

Richardson and St. Pierre (2005) echo Marshall's thoughts on linearity of form: Richardson confesses to feeling hedged in when expected to write only when she knows what she wants to say and her thoughts are "*organized and outlined*" (p960). They describe writing as a method of discovery as inquiry. St. Pierre (1997) describes it as 'nomadic', where the writer as an inquirer will not stick to pre-planned journeys or a marked territory; instead they venture out of it and mobilise writing, combining different spaces, moving through content in a manner that defies linearity. Speedy (2008) describes it as a way of engaging the reader in a conversation, where the writer is reflexive, curious about what's going on with the content and material, without claiming to know or speak to the full body of content.

Conventional academic writing tends to be a process of 'mopping up' (Speedy 2013, p138) where a 'completed study' is written up. Writing as I have now come to experience is emergent, exploratory and experimental. In this thesis I experiment with writing in such a way to position writing as a research tool, and a scholarly craft in itself. As I develop this practice, my aim as a scholar practitioner engaged in writing is twofold.

First, it is to find out what I know and to find ways to say it rather than only writing when I have organized my thinking and content. It is a way for me to explore, develop and present content through form. I enjoy finding my inner thoughts on the pages in ways unimagined before. I have surprised myself whilst writing, with insights and questions I didn't know I had. As my writing practice developed, I use it consciously to highlight insights important to me and to subject my ideas to a process of critical reflection.

Second, it is to engage and invite the reader into my world by situating them in my place, sociality and temporality, and to explain, expose, express what I am seeing, hearing, experiencing and thinking, so they can do the same for themselves. In inviting the reader into my world and inquiry, I not only use different voices but also include journal entries, dreams and meeting notes. These become part of the text. As a first-person narrative inquirer, I tell my stories so that the readers can widen and deepen their understanding of the world through my stories in relation to theirs.

Roland Barthes (1974) suggested that most conventional texts are readerly texts, i.e. texts fixed in their meaning and the reader as a receptacle for information chosen (and fed) by the writer. On the other hand, in writerly texts (such as this thesis attempts to be and the likes of Speedy's work) the reader has control on the meaning they make, there is space left for interpretation. While there is certain freedom to write in this manner, I am

learning there are aspects to be mindful of, and some challenges to overcome in terms of scholarly relevance and readability.

In this thesis I attempt to balance being readerly and writerly. I try not to indulge in including my stream of consciousness/inner monologue writing or restructure/delete when it finds its way in here (other people's feedback/editing is invaluable in this). However, when I include an excerpt from a journal (for example Figure 3b in Chapter 3), I am allowing my reader to see what my inner monologue looks like (thus making this text writerly). I then frame, contextualise or explain its relevance. I signpost to my reader, what I want them to see (as done in the journal entry mentioned above, by highlighting one sentence)—then it becomes more readerly. But there is much more to see and read into, in that journal excerpt. However, this form of writing and re-presenting text allows the reader to make their own meanings of these inclusions and re-presentations of texts, therefore allowing this text to become writerly as well.

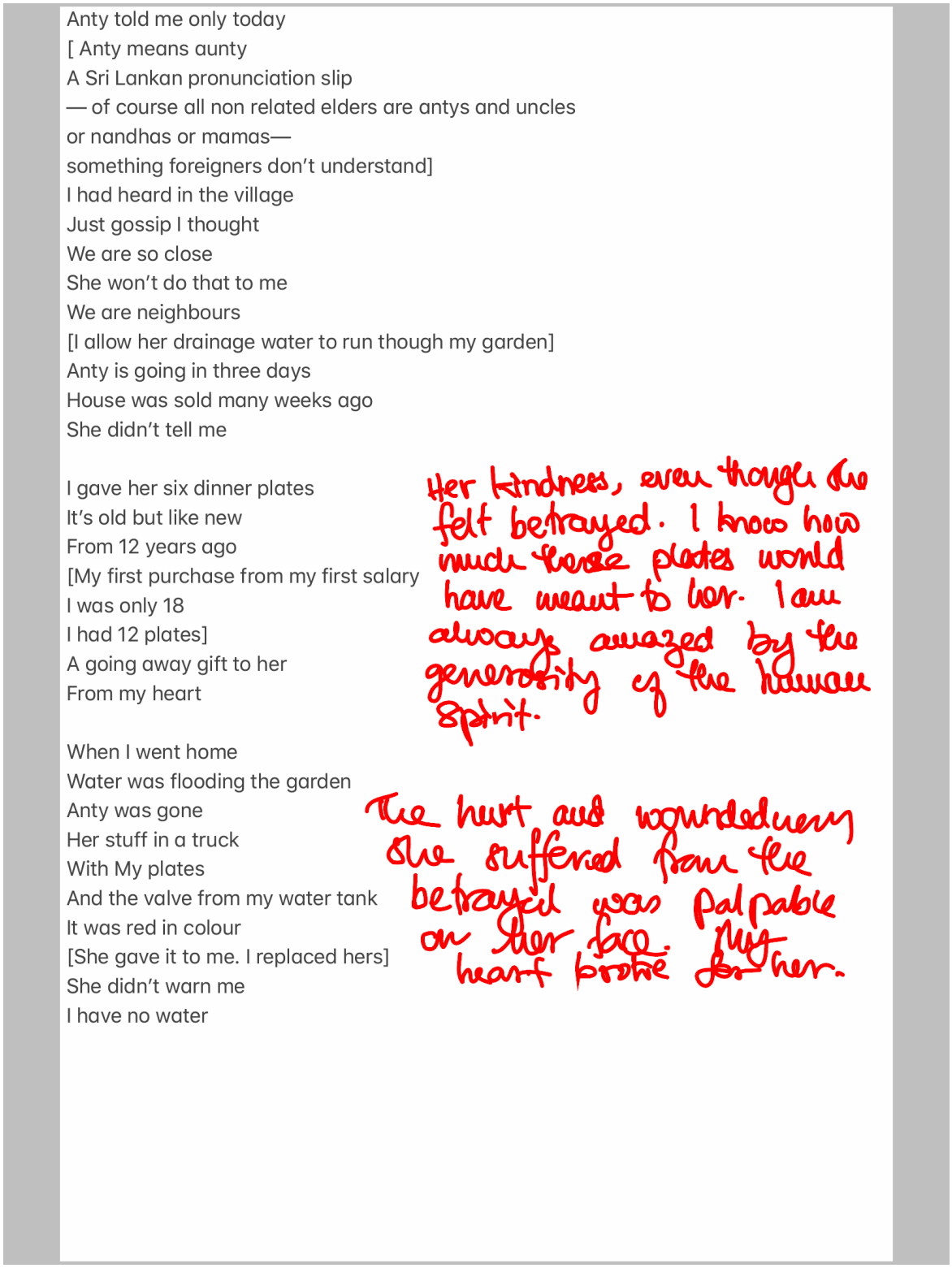
To add to this text being relevant as a scholarly text and to aid readability, a commentary, a disclosing of methods, intentions are disclosed in various stages, such as the methods section and this reflection. I added a good portion of this layer—a second cycle of reflection—as an afterthought (after the final viva, on the request of my examiners). Going back to Speedy (2016) I found some of her textual re-presentations often hard work to read and understand. But layered into this, is her scholarly commentary of what she is doing and why she is doing it. Borrowing the metaphor of 'mopping up' from Speedy, I want to argue that mopping up in scholarly texts is necessary, but to stay true to the process and method of writing in this way, the writer can disclose the mopping up process (how methods are employed), and show the mops (the tools and methods).

Apart from this, I have employed as many signposting as possible to help the reader navigate this text: signposting what is to come, referring back to texts where relevant, helping readers tie in separate thoughts, or explaining how the different layers of stories and cycles of reflections tie in together. If there is a place that this is harder to do is in the polyvocal couch conversations. The very conversational nature of the text makes it too easy to jump from one thought to another, or trail off thoughts without a conclusion. On the whole main lines of argument are framed and tied in together as clearly as possible. Yet, it is not possible to signpost everything in such writing forms. It is only when readers provide feedback you will know whether you have achieved the fine balance of holding your readers well and trusting your readers to understand your creative, practical re-presentations of your texts.

As I head towards the conclusion of this thesis, I am both struggling and elated knowing that this is not a conclusion. It is at best a snapshot I have kept photo-shopping, smoothening out blemishes, overlaying new texts, through the different cycles of inquiry after the viva. The writing inquiry as method continues to unfold as an inquiry on its own as well as part of the main inquiry of the wounded-healer practice. Since the viva I have continued to write and experiment with textual re-presentations of stories and coaching conversations. And I continue to be inspired by Speedy and her more recent work.

Below I share my latest experimentation of writing as method: poetic texts as a way of documenting client conversations. Figure x1 is written from a memory of a conversation. I have not explained or given a context to these poetic texts. These are shown merely to demonstrate how my practice is influenced and grown by new cycles of inquiry. These were first typed into an iPad as a note—which is my first cycle of reflection, done off line after the

coaching conversation. Then saved as pdf's, where I continue a second cycle of reflection, by writing on the pdf using an iPencil



Anty told me only today
[Anty means aunty
A Sri Lankan pronunciation slip
— of course all non related elders are antys and uncles
or nandhas or mamas—
something foreigners don't understand]
I had heard in the village
Just gossip I thought
We are so close
She won't do that to me
We are neighbours
[I allow her drainage water to run though my garden]
Anty is going in three days
House was sold many weeks ago
She didn't tell me

I gave her six dinner plates
It's old but like new
From 12 years ago
[My first purchase from my first salary
I was only 18
I had 12 plates]
A going away gift to her
From my heart

Her kindness, even though she felt betrayed. I know how much these plates would have meant to her. I am always amazed by the generosity of the Hawaii Spirit.

When I went home
Water was flooding the garden
Anty was gone
Her stuff in a truck
With My plates
And the valve from my water tank
It was red in colour
[She gave it to me. I replaced hers]
She didn't warn me
I have no water

The hurt and woundedness she suffered from the betrayal was palpable on her face. My heart broke for her.

Figure 1 x1

At this moment this still an exploratory method. But I already see great potential and versatility in this method, and I share some of the aspects below.

- Functional: writing poetic texts in a column format leaves a vertical blank space alongside text, to be used later for notes.
- Aesthetic: the poetic flow of a shorter text engages me more emotively than bog blocks of prose.
- Reflective: when this text is re-visited offline, enables fresh cycles of inquiry.
- Patterns: The reflective cycles spark of insights I didn't see/hear during the coaching conversation. It allows me to see patterns in speech, phrases, metaphors and symbols that the coachee uses, the manner in which they story themselves or the events they talk about. These insights then become fresh cycles of inquiry with the coachee, to enable coachees to notice patterns and stories that keep them stuck.
- Memory: Writing in this manner frees memories in ways I can't quite explain. It's almost as if the poetic flow taps into the memory of the conversation as if I was back at the conversation, memory feeding memory.

I have so far not experimented in sharing these poetic texts with my clients. I am contemplating how I could gently and mindfully inquire into how I could share some of the poetic texts, similar to White and Epston's (1990) sharing a summary of the meeting in a personal 'letter of invitation' to the client. This is a next layer in my developing inquiry and practice.

Writing as method is a developing practice for me and I am excited by its possibilities. I hope other scholar practitioners will also experiment with adapting and exploring this as a way to get into and share their inquiries.

On foot
I had to walk through the solar systems,
before I found the first thread of my red dress.
Already, I sense myself.
Somewhere in space hangs my heart,
sparks fly from it, shaking the air,
to other reckless hearts

From 'On Foot I had to Walk Through Solar Systems' ~ Edith Södergran
Translated by Stina Katchadourian

Chapter 8

(Not a) Conclusion

I am reluctant to call this a conclusion. I've learned there are no conclusions in life and nor for this thesis, as demonstrated by my post-viva cycles of inquiry. At best, this is a sense-making, a 'coda' to round off my stories, with insights with hindsight.

Reason and Marshall (1987) argue that good research should be for 'me', 'us'—for those we work with, who are concerned with their practice in influencing and changing our world—and 'them'—for those whose general knowledge we contribute to. As is the nature of first-person action research, right throughout this thesis I demonstrate how this research contributes to my development. As such, below, I highlight some aspects of my learning, that I offer as practices and invitations to the 'us' who may benefit from this thesis. My clients (and my friends and family who have been part of my inquiry) are the 'them' in this thesis, and I share how the practices researched in this thesis could contribute to their wellbeing/development beyond my direct relationships with them. I then share how my wounded-healer practice is evolving beyond the one-one-one coaching to organisational contexts.

As already mentioned, this is not a conclusion, and the work is never completed. In this spirit I also share some limitations and challenges of this thesis, some of which invites me to my next iteration of inquiry. In October 2018, a surprising turn of events in Sri Lankan politics, brought home to me how this thesis has not only made the personal political for me, but the political personal. I briefly share this story before concluding with the blessing and unexpected gift of this inquiry into my life.

For 'Us': Hopes and Invitations

This thesis aims to develop the small body of work on wounded-healing, in the service of the 'us' in this research—fellow wounded-healers, helping professional, scholars, practitioners and academics. The employment of first-person narrative inquiry as a research methodology is in the service of bringing scholar-practitioner stories to academic life as valid data. I hope this thesis encourages both practitioners and academics to invest in research for their own personal development—making research for 'me' more prevalent.

The writing as method and the different experimentations is an invitation to other practitioners to include artful ways of knowing and to experiment specifically with writing practices to support their inquiry.

Taking a feminist standpoint in this research is to support the clarion call by feminist academics, for researchers to consider their otherness/gendered experiences as a scholarly interest in making the personal political and in disrupting patriarchal thinking of what counts as valid academic research. I also present this as an account of and research into a South Asian/Sri Lankan woman in her forties and hope it contributes to a now growing literature of such accounts in this part of the world.

Below I highlight a few other practices which I believe to be relevant to those of 'us' who position ourselves as wounded-healers or helping professionals.

a) A significant portion of wounded-healer practice is spent in conversation with clients. Space for sharing their stories often happen through the conversational invitations we make to our clients. My own practice in

conversational skills are informed by many: John Heron' (1976) six categories of interventions between the spectrum of being authoritative and facilitative; Marshall Rosenberg's (2003) Non-Violent Communication (NVC); principles and approaches based on dialoguing based on the work of David Bohm (1996) and William Isaacs (1999) along with concepts and practices from Neuro-Linguistic Programming (NLP) to name a few. Below are a few ideas and premises on which I built my ***conversational practices***

How you say it matters: in this regard, NVC, with its ideas we already know how we feel in communication, that asks us to differentiate between evaluation and observation, to suspend judgement and criticism and express what we are feeling, to be clear about what we want, to look at communication as a process of building trust and empathy, allows us to frame our conversations, invites connection and mutual understanding.

Words matter: This is a practice to pay attention to the words we use in our conversation, and the energy, emotion and explanation of the words based on its etymological, historical, cultural, social, political and personal use. This is especially true in today's context as feminist ideology spreads and informs other marginalised groups and conversations of sexual orientation, race, etc. Here is an example of how words matter in a day-today interaction: at a meeting I was facilitating, one team member inquired from his colleague as to why he has a particular 'bias' for lobbying for an idea. The questioned person bristled, taken aback. Once the question was re-framed to what contributes to his 'position', a different conversation opened up. It is worthwhile noting that the first question is a 'why' question. 'Why' questions tend

to elicit defensiveness. It feels interrogative. Whereas, I have found that 'what' and 'how' questions often open conversations.

Attention to intention: This is a practice of asking ourselves: 'what is my goal in this communication, 'what do I want to change', 'what is prompting me to say something', 'what would happen if I don't say it', 'how does this serve our relationship', 'how does this serve me', 'how does this serve the other person' etc. These inquiries into our intentions help us frame and choose our communication more clearly, allowing the listener to understand where we are coming from. In wounded-healer conversations I am informed by the ideas of Heron's categories of interventions—to be prescriptive, informative, confronting, cathartic, catalytic and supportive—to choose the manner in which I frame the intention of my conversations.

Tentativeness: Being tentative is to move from demands to requests and invitations, to precede judgments and conclusions by making transparent the underlying assumptions, belief systems and worldview embedded in them, which is also keeping in with the narrative inquiry approach. Thus, tentativeness invites us to move from being fixed in our views towards acknowledging that meaning-making is a collaborative process. It enables the communication space to expand thus allowing us to work with what is common between us and build new ideas and meaning together. My own practice of being tentative is also influenced by Bohm's work on dialoguing.

Listening: All good conversations are about listening. As a wounded-healer you not only invoke feelings of acknowledgement through listening but also listen to the way clients' story themselves. Listening

is to notice the patterns of the stories shared and the metaphors used that point to the way the client makes meaning. Listening is to ask tentative, open-ended questions, to gain more clarity about what's behind the words and stories, to understand how the client's personal story is storied through her historical, cultural, social, political story and stance. Listening, is to pay attention to the emotions and thoughts that are evoked as clients share their stories, to notice your own standpoints and perspective. It is through this listening that wounded-healers invite clients to find the gaps, spaces and opportunities to ***re-story*** themselves, their stories and therefore the future they want to create.

b) The wounded-healer practice is ***not a destination, it is a journey***; you never arrive, you are continually emerging and evolving. The journey requires you pack in a few essentials. Patience. Humility. Compassion. Forgiveness. We need these because it takes time to bridge the gap between aspiring to and knowing the best practices, to practising them with skill. You practise letting go of perfection and embracing your imperfections, and celebrating the moments when you are in synch with yourself, your client and the world.

c) In my own journey I found that it was the ***daily, micro practices*** that eventually stood me well. You pick a learning edge—maybe it's your irritation with a close friend, or inability to stand up for yourself with a colleague that undermines you—and keep reflecting, inquiring and experimenting with your responses, and noticing outcomes within and without for what works and what doesn't. Thus, as an action researcher you live life as inquiry.

d) You develop an ***attitude of curiosity and joy*** towards these ***everyday interactions as places of learning***. Curiosity is when you ask yourself, 'what's going on here', 'why do I/he/she/the world feel like this', 'where is the tension'? Joy is the openness to allowing these everyday interactions to be a learning edge. Even in despair, if you were to understand that here is another opportunity for you to test yourself and engage with yourself and the world deeply, the despair restores and re-stories as hope.

e) Going towards a learning edge is to ***go fear-forwards***, it is to ***be consciously vulnerable***. Fear-forwards is to continue on the journey with a rumbling stomach and quivering heart. Wounded-healers have to address their own wounds, and this means being reflective and honest about what scares them and hurts them. It is about admitting they do not have all the answers. Admitting this is to acknowledge you are as human as your client. That is conscious vulnerability; a faculty to be developed rather than a weakness to be hidden. It is in the doorway to conscious vulnerability you embrace your fears and therein find the opportunity to transform and begin the process of healing for yourself and others.

f) Equally important is **self-care**, to be ***gentle and slow*** when needed. It takes courage, skill and gentleness to face ourselves. Self-care is making time for yourself, attending to yourself in your own way, and making sure that you hold space for yourself when needed. It is making sure you invest in your own learning and development, retreating from the world (even from some relationships), to rejuvenate and re-engage with yourself. ***Self-care*** is also investing in building your own community of caring friends, family and other healers around you. It is not doing this alone. Others are vital in our journey. We are after all relational creatures. Self-care is also learning to practise '***boundaried-openness***', This may come in the form of

how far and how fast you push yourself into your vulnerabilities, to inquire into your wounds. Go as deep as you feel safe doing. Ask for help from others when you need it.

Them: Hopes and Invitations

Given the stories I shared about myself in the context of a daughter, wife, partner, friend and coach, I consider my friends, family and clients as the 'them' in this research. Through my hospitality stories, I have demonstrated how the wounded-healer practice invites 'them' to begin their own healing journey. I have also shared a few stories where clients have been encouraged to change their stories and relationships with others, in some instances being recognised as a wounded-healer themselves. Here, I will focus on the clients with whom I work, and reflect on how this inquiry could extend beyond our wounded-healing relationship.

a) This thesis demonstrates the manner in which I share my stories, the blurring of personal/professional/public life, in the service of an academic inquiry. In a wounded-healer space too I share my stories when relevant for inquiry and when in service of sharing different perspectives with clients. Some of my stories show how such sharing also invites clients to be ***consciously vulnerable*** and share their stories in the healing space. Such sharing by client could invite deeper connections and also invite others in their lives to share their stories.

b) Some clients in leadership positions in organisational contexts, having learned the skills of being consciously vulnerable with boundaried-openness have gone on to experiment with sharing stories of their inner and outer challenges and lessons as much as their success stories. Such

leaders could ***encourage, extend and create spaces for healing and openness within organisational life***.

c) When clients learn to view their stories through multiple lenses, giving them multiple perspectives and new meaning making abilities, they may be ***encouraged to understand and empathise with stories of others*** in their personal and professional lives. They may invite others to see the opportunities and gaps to re-visit and re-story stuck stories. The narrative inquiry approach to storying and re-storying invites clients to look at how their lives are influenced by their historical, cultural, social and personal backgrounds. By viewing through different lenses (for example a feminist lens as I do in this thesis), ***they may develop their own agency*** to change their stories and influence the contexts they are storied. For example, several clients I work with, who are in organisational contexts, are encouraged (as demonstrated in the hospitality chapter) to effect change back in their professional life and their work environments, and in their own personal lives, in their roles as parents, partners and friends.

d) Clients may also listen into the manner in which wounded-healers make invitations to step back, and reflect on themselves and their stories, and in so doing may find a ***new language to story themselves***. The wounded-healer language attempts to remove judgment and criticism from its vocabulary, instead encourages a compassionate and inquiring language. In the methodology chapter I referred to the 'language turn', a social constructionist view, where we word our worlds into being. It is on this premise that wounded-healers pay attention to the words they use and thus creates an opportunity for their clients also to pay attention to how they word they worlds—in how they story and re-story.

Evolution of the Wounded-Healer Practice: Changing Organisational Narratives

The wounded-healer practice is not only relevant in one-on-one leadership coaching situations as portrayed in this thesis, but also in the context of Organisational Development. Organisations comprise of people, and people are comprised of stories. Whenever I am called in for an OD assignment, people tell me stories of what their challenges are, what they want the future to look like. I receive different versions of events, and situations. This research has given me a language to position the work I do, as being an Organisational Narrative Inquirer, someone who helps organisations look at their stuck patterns, to reflect critically on their assumptions and beliefs about their products, their customers, their employees, and the market, and their history and the future they want.

In a recent project with a multinational client organisation which came for 'training' after experiencing customer service issues (identified as a problem with Operations department), I suggested we understand the problem through the narratives of the organisation and its people.

I facilitated focus group discussions with customer relations, marketing unit, operations and key individuals in the organisation. I collected stories from each meeting and different people. At each of the meetings, I asked the same questions: what does customer service look like/feel like in your organisation? Describe using images and metaphors where possible. One person painted a picture of being torn from limb to limb, another said you had to be God of 'Katharagama', a Hindu God venerated in Sri Lanka, who has many heads

and many hands. They all talked about the "'glory days', when we all worked as a team. Now we are "just trying to survive".

Armed with these stories, I met the leadership team. Many of them knew some of the issues, but they had not seen these presented as a pattern, a repetitive story. Listening to them as stories rather than only statistics, moved them, and also brought out the stories they too have been individually holding. They acknowledged the urgency and importance of addressing staff burnout, unhappiness, and what was also revealed as the strict regulatory controls that impeded service.

This initiative culminated in a workshop for the whole organisation of 70 people, where they began the day by walking through an exhibition of their own stories, and stories I had collected from their customers. The organisation as a whole:

- *Analysed the stories for stuck patterns*
- *Explored assumptions they had about each other and the system*
- *Read and shared the alternative stories of when 'things went right '*
- *Identified the conditions where things go right*
- *Discussed how these conditions can become the norm*
- *Explored how dominant patterns could be changed*
- *Identified critical success factors for 'best customer service practices'*
- *Agreed on key actions to implement to change the story of customer service.*

This OD intervention drew from the learning in this thesis, and contributes the 'them' in this thesis, in the following aspect.

- *Hospitable space*: As office/corporate buildings and meeting rooms, and meeting people during their busy work days are not always conducive to helping people open up, hospitality was created with the manner in which

they were invited to ease into the conversation of the 'problem'. People were asked to share a bit about how long they have worked in the organisation and to share any anecdotes of what they remember from the time they joined. This enabled the conversation of what their experiences are of the organisation's customer service.

- *Wounded-stories*: People rarely have spaces to share wounded-stories within organisational contexts. Many of those I spoke to were waiting for an opportunity to share their stories, to be acknowledged and to make some meaning of what they were feeling and experiencing. Individually and as an organisation they were trying to heal deeply held mistrusts and frustrations about an organisation they loved and now didn't know how to leave. I often felt like I was listening to someone stuck in a bad marriage but couldn't leave because of the children. Many felt they were alone, and the *sharing of stories connected people.*
- *Conscious vulnerability:* The story sharing encouraged people to be more consciously vulnerable, be open to revealing their fears, hurts and frustrations.
- *Common places of stories:* they explored their different assumptions, understood the context, sociality and place that informed their ideas and feelings, and realised they were often talking about the same problem, just from different standpoints.
- *Storying and re-storying:* At the workshop they identified their dominant and stuck patterns, paid homage to their alternative stories that were being buried, and looked at how they could co-construct shared stories they could work towards as a whole organisation

Limitations, Challenges, Tensions and Further Reflections

No research is complete or whole. Below I reflect on some challenges I encountered, and some tensions I continue to hold, and some limitations of this thesis. It is my sincere hope that I can attend to these in my ongoing inquiry.

a) I have already referred to self-care above. I wish I had signposted more often ***the ways in which I looked after myself***. Some ways in which I looked after myself were predictably obvious only later. For example, I had unconsciously often relegated the duties of looking after me in my writing to the voice of Mano. Mano was always interested to know how I was feeling while Vidhya was more interested in the research and academic inquiry aspects. I worked on myself with a gentleness, without breaking myself into too many pieces at once; addressing issues and wounds that were urgent, or I had energy for.

b) This brings me to another consideration: that I have not signposted ***others who have been an integral part of my journey***, holding and supporting me in this relational inquiry. I cannot fault the reader if they concluded that this was a solo journey. The thesis implies a community around me, but not as a necessary part of my wounded-healer journey. The scope of this thesis did not extend to mapping this community. This reflection acknowledges a limitation of this thesis: that of ***extending it to a second person inquiry***.

   As I write this chapter, and address the scholar practitioners, I wish I knew how you are getting on with your own practice. And, what your experiences are in applying wounded-healer practices I am investigating. A second person and co-operative inquiry would have enriched our journeys

in practice. We would share the stories of our woundedness. We may come from different disciplines: coaches, organisation development consultants, therapists, doctors, nurses, caregivers, teachers, religious ministers and priests. Each of us likely to be also playing multiple roles as parents, spouses, partners, siblings, and/or adult children in our personal lives. We would co-construct the larger narrative of wounded-healers: an area of research, I assert, which represents a gap in the coaching, therapeutic and healing professions. We would collaborate with each other in our action experiments, adding to the scholarly research and developing the practice and profession of wounded-healers. While I frame this thesis in the first person, I know that this research would have been richer in its contribution if the second person action research were also part of the formal inquiry.

In the absence of a second person inquiry, I also can not reflect on and share other wounded-healer wounds, particularly those that are deeply traumatic, physically and emotionally debilitating. I have, however drawn from wounded-healer literature, as well as authors who have experienced deep loss and trauma in their own lives, and shown how my personal experiences stand vis-à-vis these stories of others from literature.

c) In Chapter 1, I explain that I am focusing on wounds as places of learning. But so are ***moments of joy, celebration, love and beauty***. I have been moved, inspired and healed by the beauty in the world, by the majesty of a sunrise and dewdrops on a leaf, moments of solitude of contemplation and meditation, by poems and words in books, by the playful antics of my nephews, by a piece of art that speaks wordlessly, the unconditional love of family, laughter with friends, and the embrace of my lover. These are all places of healing and learning. Mindfully enjoying them, seeking

opportunities to create them for myself, giving gratitude for these blessings have also been part of my wounded-healer journey. Enabling others to seek, relish and treasure these moments in their lives has been part of my practice in helping others navigate their healing journey.

d) One tension I experienced in editing this thesis was to ***hold the stories still,*** to commit them to paper and to complete the writing. In line with my argument that human beings are storied creatures, and that we story and re-story our meaning making, I too found that the stories moved on after they were written. Holding 'truth' became difficult. And yet, they speak to 'truth/s'—held in a moment—of writing.

e) The dilemma of holding stories still also speaks to the ***problematics of memory***. Most of the stories in Chapter 5 and 6 are written from memory. The writing of these stories solidifies memory as fixed, and will probably be read as fact. In actuality, the accounts of events at the time of writing were elusive, partial and influenced by temporality as I storied and re-storied my experiences. I struggle with the idea that these stories will be read as facts and committed to history by the power of the written and published word. Committing stories to paper influences the politics of memory and troubles ideas of 'accuracy'. These become a version of stories that get counted as facts in the larger context of personal and shared history.

f) This struggle extends to the questions of ***research ethic around sharing stories***. These stories are my version of events. And yet, the stories feature other people in my life—most of whom I continue to enjoy a living relationship with. I have shared these stories with them. With some I have had conversations around them. None of them communicated that their version was different, or requested me to change my stories. A strong

possibility for their generosity in allowing me to share these stories as is, is their love and consideration for me. While I am deeply grateful for their generosity in the service of my inquiry, I am also mindful of the challenges of sharing such stories. Once again, if I had involved those in my stories in a more generative and collaborative inquiry right from the beginning (rather than after the stories werewritten), some struggles of these ethical issues may have been minimised.

g) Right throughout the thesis I advocate for ***blurring the lines between public and personal life/spaces***. This is not without its tensions, especially in a closely connected community such as Colombo. 'What will people say', is a cliché true in Sri Lanka. As Sri Lankans are highly relational, our ideas of ourselves, our 'standing' in society, are often linked to how we project ourselves and how others see us. What others perceive as weaknesses, failures could affect one's professional image and competence. These are relevant conversations. We are storied by others. This research is giving me the voice to own my stories, whilst paying attention to the fallouts (and resulting wounds) as a result of blurring public/personal spaces. I am still convinced that we live our best lives, when we own our stories, the ones that break us and the ones that make us. But this is nevertheless a very present tension, one which I am still learning to navigate.

As my learning, research skill and academic maturity continue to develop, I am bound to notice other limitations, challenges and tensions I was blind to. As this is a living inquiry, I will attend to them as I continue to deepen my inquiry. I hope that in the spirit of action inquiry, which speak to the evolving and emergent nature of research, these limitations, challenges and tensions

will be addressed, and the inquiry advanced by other researchers who will use and build on my work.

Political is Personal

Today—as I write this—is the 3rd of November 2018. I am wounded, deeply fearful and helpless in a way I could not have conceived of before Friday 26th October 2018. On that Friday, our current President unilaterally and unconstitutionally, in the dead of the night, sacked the sitting Prime Minister and replaced the position with the very man he was elected to oust—he brought in the previous president and regime who engaged in state-sponsored terror and corruption, to oust a power-hungry regime who changed the constitution to allow the Executive Presidency to reign supreme and to disappear literally anyone who opposed him. Since then, our little island nation is gripped in a constitutional crisis in a way we have never before, since we got independence from the British regime.

I have positioned this thesis to make the personal political. But, almost on the eve of concluding the additions to this thesis, I have learned, at a personal level, that the political—literally and metaphorically—is personal. The wound and the story are one of betrayal and of fear for losing a way of living and being governed, fear of rising ethnic tensions once again fuelled by the previous regime, for the blatant lies that are positioned as facts, and mostly for the fear of our democratic rights. For the first time in my life, I engaged politically, even if in small ways. I participated in protests and vigils and I

raised my voice with my writing in the public domain, one of which went viral[1].

It could be argued that whilst I was fearful during a 30-year-old civil war in my country, I did not raise my voice in this manner before. I have reflected that this awakening, to act, in whatever small way I can, in the larger context of my life, is also inspired by my own first-person inquiry into my life, and the different lenses from feminism to Foucault that have accompanied my journey. In the same way I couldn't un-see the gendered nature of my life, and the weight of responsibility to speak to my (women's) experiences, I now carry the weight of civic responsibility to speak up, have my voice heard, for the sake of the future generation of Sri Lankans. The political is personal.

The Gift of Love

The impetus for this inquiry was a story of love and loss. My wounds came from the shame I held believing I was unlovable. In being the wounded-healer inquirer, I found healing came from loving myself. It is only when I learned to be consciously vulnerable and to look after my wellbeing with boundaried openness, that I could become a wounded-healer.

I could let go of my shame and wounds, only when I also understood how much my shame was a part of a narrative that is socially and culturally constructed. I began to trust what I feel and know, and to find my voice to speak to my own experiences, to my stories. I had to step out of my shame,

[1] https://www.facebook.com/photo.php?fbid=10156943687401812&set=a.413144101811&type=3&theater

finding new ways to story and re-story my wounds. Through this, I began to see new possibilities—new stories.

In such a new place, I have invited the possibility of love. But this time standing on my own ground, with my voice clearer and my heart broken open. This time with a lover and a partner who is consciously vulnerable. This time with a lover who sees me, in all my wonder and broken bits. This time with a partner that makes a mutual relational inquiry possible, where possibilities and story lines are held tenderly with care but also lightly, so that love can tell its own story, in time.

Like Psyche I needed to find myself, to be my own wounded-healer, and find love within me, to find my love.

When it's over, I want to say: all my life
I was a bride married to amazement.
I was the bridegroom, taking the world into my arms.

When it is over, I don't want to wonder
if I have made of my life something particular, and real.
I don't want to find myself sighing and frightened,
or full of argument.
I don't want to end up simply having visited this world.

From 'When Death comes' ~ Mary Oliver

Word count

Main Thesis: 64000-65000

Addendums: 11000-11200

(excluding footnotes, glossary, and references, bibliography)

Glossary

Achchi	Grandmother (in Sinhala and Tamil)
Aiya	Older brother in Sinhala
Akki / Akka	Older sister in Sinhala
Ammi / Amma	Mother (in Sinhala)
Ayubowan	This is a traditional way of greeting someone. Ayubowan' in Sinhala, translates into 'may you live long'. It is generally followed by pressing the palms together (in a sign of worship), against the sternum.
betel	A vine belonging to the Piperaceae family, which includes pepper and kava. Betel leaf is mostly consumed in Asia, and elsewhere in the world by some Asian emigrants, as betel quid or in paan, with Areca nut and/or tobacco. (source Wikiepedia)
Bo tree	Or Bodhi tree or and "peepal tree" was a large and very old sacred fig tree '*Ficus religiosa'* located in Bodh Gaya, under which Siddhartha Gautama, the spiritual teacher who later became known as the Buddha, is said to have attained enlightenment (*Bodhi*). In religious iconography, the Bodhi Tree is recognizable by its heart-shaped leaves, which are usually prominently displayed. Extracted from https://en.wikipedia.org/wiki/Bodhi_Tree
Bodhisatva	The Sanskrit term for anyone who, motivated by great compassion, has generated Bodhicitta, which is a spontaneous wish and a compassionate mind to attain Buddhahood for the benefit of all sentient beings Extracted from https://en.wikipedia.org/wiki/Bodhisattva
Burgher	Also known simply as **Burghers**, are a small Eurasian ethnic group in Sri Lanka descended from Portuguese, Dutch, British and other Europeans who settled in the island. Extracted from https://en.wikipedia.org/wiki/Burgher_people
Ceylon	Sri Lanka, as known during British rule

Glossary

Chooti Duwa	Small/little/youngest daughter. Chooti is also often used as a term of endearment
Dhamma	In Buddhism *dharma* means "cosmic law and order",but is also applied to the teachings of the Buddha. In Buddhist philosophy, *dhamma/dharma* is also the term for "phenomena". Extracted from https://en.wikipedia.org/wiki/Dharma
EFT	Emotional Freedom Technique*, of using tapping motions on the body (along with verbal instructions) based on the Chinese meridian system and other systems of therapy, to signal to the body to unlock or reduce mind-body tensions.
Gama	Village
Goutama Buddha	The Buddha
Kintsukori	Also called kintsugi, is the ancient Japanese art of putting together a broken vessel, usually a bowl, with a colourful lacquer. Colours the artist uses may be red, black or even precious metal, like gold. For the artist to be successful, the finished work must show that things are more beautiful when they are broken. The literal definition is to "repair with gold." Extracted from https://kinsukuroi.weebly.com/
Kithul tree	Caryota urens is a species of flowering plant in the palm family from the Indian Subcontinent
kohedha	'Where', a way of asking for place in Sinhala
Kurutha	A long traditional tunic worn by men and women
Machang	A colloquial way of saying 'mate'. Used predominantly in conversations amongst men.
Mahayana Buddhism	East Asian Buddhist traditions
Mala butha	A traditional preparation of food eaten after a funeral

Glossary

Malli	Younger brother
Men	A colloquial way of saying ‘mate’. Sometimes the Sinhala word ‘machang’ is used even when speaking in English
Nangi	Younger sister
Noh	A colloquial way of saying ‘isn’t it?’
Rest house	A travellers inn
Sangha	is a word in Pali and Sanskrit meaning "association", "assembly", "company" or "community" and most commonly refers in Buddhism to the monastic community of bhikkhus (monks) and bhikkhunis (nuns). Extracted from https://en.wikipedia.org/wiki/Sangha
Seeya	Grandfather (in Sinhala)
Singhalese	The majority ethnicity (over 70%) in Sri Lanka
Sinhala	The predominant language spoken in Sri Lanka
Tamil / Thamil	The language spoken by the Tamil people, predominantly from India and Sri Lanka
Thaththi / Thaththa	Father (in Sinhala)
Theravadha Buddhism	South Asian and South-East Asian Buddhist traditions. There other two traditions or schools Mahayana (East Asia) and Vajirayana (Tibet, Bhutan, Mongolia).
Vajirayana Buddhism	Buddhist Traditions from Tibet, Bhutan, Mongolia

References

Agnew, J. (2011). 'Space and Place'. *In:* Agnew, J. & Livingstone, D. (eds.) *Handbook of Geographical Knowledge.* London: Sage. Chap. 23, pp.

Arasanayagam, J. (2009). *Searching for an Ambalama, Ed.* Colombo: Godage International. Ed Trans:

Atwood, M. (1985). *The Handmaid's Tale, Ed.*: McClelland and Stewart. Ed Trans:

Atwood, M. (2017). *Margaret Atwood on What 'The Handmaid's Tale' Means in the Age of Trump.* The New York Times [Online]. Published on 10-03-2017 Available: https://www.nytimes.com/2017/03/10/books/review/margaret-atwood-handmaids-tale-age-of-trump.html?smid=nytcore-ipad-share&smprod=nytcore-ipad&_r=0 [Accessed 13-04-2017].

Bakan, D. (1966). *The Duality of Human Existence, Ed.* Boston: Beacon. Ed Trans:

Baldwin, M. (ed.) (2013). *The Use of Self in Therapy*: Routledge, New York, London.

Baldwin, M. (2013). 'Interview with Carl Rogers on the Use of Self in Therapy'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy.* (Kindle) 3 ed.: Routledge, New York, London. Chap. 2, pp. 28-35

Baldwin, M. (2013). 'Preface'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy.* Kindle (3) ed.: Routledge. Chap. pp. Location 229-441 (in the electronic version)

Barr, A. (2006). *An Investigation Into The Extent To Which Psychological Wounds Inspire Counsellors And Psychotherapists To Become Wounded Healers, The Significance Of These Wounds On Their Career Choice, The Causes Of These Wounds And The Overall Significance Of Demographic Factors.* MSc Counselling Studies, University of Strathclyde. Accessed on 16/10/2015.

Barthes, R. (1974). *S/Z, Ed.*: Blackwell. Ed Trans: Miller, R.

Bateson, G. (1972). *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology, Ed.*: University of Chicago Press. Ed Trans:

Bateson, G. (1979). *Mind and Nature: A necessary Unity Ed.* New York: E. P. Dutton. Ed Trans:

Bateson, M.C. (1989). *Composing A Life, Ed.*: Grove Press. Ed Trans:

References

Baumeister, R.F. (2005). 'Self-Concept, Self-Esteem, and Identity'. *In:* Derlega, V.J., Winstead, B.A. & Jones, W.H. (eds.) *Personality: Contemporary Theory and Research*, 3 ed. Chap. 9, pp. 246-280

Bazilian, E., 1995, *One of Us*, in Relish, Produced by Chertoff, R., Blue Gorilla Records

Belenkey, M.F., Clinchy, B.M., Goldberger, N.R. and Tarule, J.M. (1997). *Women's Ways of Knowing - The Development of Self, Voice and Mind, Ed.* 10th Anniversary Edition. Basic Books. Ed Trans:

Berger, J.G. (2016). 'Forward One'. *In:* Bradbury, H. & Torbert, W.R. (eds.) *Eros/Power - Love in the Spirit of Inquiry*, Integral Publishers: Tuscon, Arizona. Chap. pp. 5-6

Bergman, S.J. (1991). 'Men's Psychological Development: A Relational Perspective'. in *Work in Progress - Jean Baker Miller Training Institute at the Wellesley Centers for Women*, Vol (48): pp

Berne, E. (1961). *Transactional Analysis in Psychotherapy: a Systematic Individual and Social Psychiatry, Ed.*: Grove Press. Ed Trans:

Berry, T. (2006). *Evening Thoughts - Reflecting on Earth as Sacred Community, Ed.*: Sierra Club Books. Ed Tucker, M.E., Trans:

Bly, R., (1988). *A Little Book on the Human Shadow*, Ed Booth, W., Harper Collins e-books,

Bly, R. (1990). *Iron John: Men and Masculinity Ed.* London: Rider. Ed Trans:

Bochner, A.P. (2000). 'Criteria Against Ourselves'. in *Qualitative Inquiry*, Vol **6** (2): pp 266-272.

Bochner, A.P. (2001). 'Narrative's Virtues'. in *Qualitative Inquiry*, Vol **7** pp 131-157.

Bohm, D., (1980). *Wholeness and the Implicate Order*, Ed Routledge Classics, London, New York

Bohm, D., (1996). *On Dialogue*, Ed Nichol, L., Rev. and expanded ed., Routledge Ltd, Great Britain

Bohm, D., Factor, D. and Garrett, P. (1991). *Dialogue - A proposal* [Online]. Available: http://www.david-bohm.net/dialogue/dialogue_proposal.html [Accessed 2012-08-15.

Boud, D. and Griffin, V.L. 'Appreciating Adult Learning: From the Learner's Perspective'. London: Kogan. Chap. 9, pp. 112-126

Bracegirdle, C. (2007). *Beauty and the Beast: Clients' Experience of Counselling Within a Framework, Considering Concepts of Containment and Freedom.* PhD Partial fulfilment of the requirements for PhD, University of Hertfordshire. Accessed on 2015-11.

References

Bradbury, H. and Torbet, B. (2016). *Eros/Power - Love in the Spirit of Inquiry, Ed.* Tucson, Arizona: Integral Publishers. Ed Trans:

Bravette, G. (1997). *Towards Bicultural Competence: Researching for Personal and Professional Transformation.* PhD, University of Bath. Accessed on

Brown, B., (2010). *The Gifts of Imperfection - Your Guide to Wholehearted Life*, Ed Hazelden, Minnesota

Brown, B., (2013). *Daring Greatly*, Ed Penguin,

Brown, L.M. and Gilligan, C. (1993). 'Meeting at the Crossroads: Women's Psychology and Girls' Development'. in *Feminism and Psychology*, Vol **3** (1): pp 11-35. http://fap.sagepub.com/content/3/1/11

Buber, M. (1937). *I and Thou, Ed.* Edinburgh,: T & T Clark, 38 George St. Ed Trans: Smith, R.G.

Bullough, R.V. and Pinnegar, S. (2001). 'Guidelines for Quality in Autobiographical Forms of Self-Study Research'. in *Educational Researcher*, Vol **30** (3): pp 13-21.

Butler, J. (1990, 1999). *Gender Trouble - Feminism and the Subversion of Identity, Ed.* London, New York: Routledge. Ed Trans:

Butler, J. (Dec 1988). 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory'. in *Theatre Journal*, Vol **40** (4): pp 519-531.

Cahil, C. (2007). 'The Personal is Political: Developing New Subjectivities Through Participatory Action Research'. in *Gender, Place & Culture*, Vol **14** (3): pp

Calas, M.B. and Smircich, L. (2003). 'Dangerous Liaisons : The Feminine in Management Meets Globalization'. *In:* Ely, R.J., Foldy, E.G. & Scully, M.A. (eds.) *Reader in Gender, Work And Organization*, Blackwell Publishing Chap. 29, pp. 387-400

Campbell, J. (1949, 2004). *The Hero With A Thousand Faces, Ed.* 2004. Princeton & Oxford: Princeton University Press. 1949, Ed Trans:

Campbell, J., (1972). *Myths To Live By*, Ed E-edition by Joseph Campbell Foundation in 2011, Stillpoint Digital Press,

Campbell, J. (2004). *Pathways to Bliss - mythology and personal transformation, Ed.*: The New World Library Ed Trans:

Casey, E.S. (1993). *Getting Back into Place: Towards a Renewed Understanding of the Place World, Ed.* Bloomingtoon, IN: Indiana University Press. Ed Trans:

Casey, E.S. (1997). 'Smooth Spaces and rough Places: The Hidden History of Place'. in *The Review of Metaphysics*, Vol **51** (December): pp

References

Casey, E.S. (2001). 'Between Geography and Philosophy: What Does it Mean to Be in the Place-World'. in *Annals of the Association of American Geographers*, Vol **91** (4 (Dec)): pp 683-693.

Chambon, A.S. (1999). 'Foucault's Approach'. *In:* Chambon, A.S., Irving, A. & Epstein, L. (eds.) *Reading Foucault for Social Work*. New York: Colombia University Press. Chap. pp. 51-81

Chambon, A.S., Irving, A. and Epstein, L. (eds.) (1999). *Reading Foucault for Social Work,* New York: Colombia University Press.

Charles, L. and Ward, N. (2007). *Generating Change through Research: Action Research and its Implications*. *Centre for Rural Economy Discussion Paper Seiris No. 10*. University of Newcastle Upon Tyne.

Chodorow, N. (1972). 'Being and Doing: A Cross-Cultural Examination of the Socialization of Males and Females'. in *Feminism and Psychoanalytic Theory*, Vol pp

Chodorow, N. (1978). *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender, Ed*. Berkeley, CA: University of California Press. Ed Trans:

Chodorow, N. (2012). *Individuality, Gender and Sexuality, Ed.*: Routledge, Taylor and Francis Group. Ed Trans:

Chodron, P. (1996). *When Things Fall Apart: Heart Advice for Hard Times, Ed.*: Harper Thorsons Element. Ed Trans:

Chomsky, N. and Foucault, M. (1974). 'Human Nature: Justice versus Power'. *In:* Elders, F. (ed.) *Reflexive Water: The Basic Concern of Mankind*. London: Souvenir Press. Chap. pp.

Cioux, H., Cohen, K. and Cohen, P. (1976). 'The Laugh of the Medusa'. in *Journal of Women in Culture and Society*, Vol **1** (4): pp 875-893.

Clandinin, D.J. (ed.) (2007). *Handbook of Narrative Inquiry: Mapping a Methodology*: Sage Publications

Clandinin, D.J. (2013). *Engaging In Narrative Inquiry, Ed.* California: Left Coast Press Inc. Ed Trans:

Clandinin, D.J. and Connelly, F.M. (2000). *Narrative Inquiry: Experience and Story in Qualitiative Research, Ed*. San Fancisco, CA: Jossey-Bass. Ed Trans:

Clandinin, D.J., Pushor, D. and Orr, A.M. (2007). 'Navigating Sites for Narrative Inquiry'. in *Journal of Teacher Education*, Vol **58** (1): pp

Clandinin, D.J. and Roseik, J. (2006). 'Mapping a Landscape of Narrative Inquiry - Borderland Spaces and Tensions'. *In:* Clandine, D.J. (ed.) *Handbook of Narrative Inquiry: Mapping a Methodology*. Thousand Oaks, CA: Sage. Chap. 2, pp. 35-75

References

Coleman, G. (2001). *An inquiry into gender and business education: in pursuit of mother-consciousness.* PhD Dissertation, University of Bath. Accessed on http://www.bath.ac.uk/carpp/publications/doc_theses_links/g_coleman.html

Conle, C. (2000). 'Thesis as Narrative or "What is the Inquiry in Narrative Inquiry?"'. in *Curriculum Inquiry, The Ontariao Institute for Studies in Education*, Vol **30** (2): pp 189-214.

Connelly, F.M. and Clandine, D.J. (1990). 'Stories of Experience and Narrative Inquiry'. in *Educational Researcher*, Vol **19** (5): pp 2-14.

Connelly, F.M. and Clandinin, D.J. (1990). 'Stories of Experience and Narrative Inquiry'. in *Educational Researcher*, Vol **19** (5): pp 2-14.

Connelly, F.M. and Clandinin, D.J. (2006). 'Narrative Inquiry'. *In:* Green, J.L., Camilli, G. & Elmore, P. (eds.) *Handbook of Complementary Methods in Education Research*, 3 ed. Mahwah, New Jersey: Lawrence Erlbaum Associates. Chap. 28, pp. 477-487

Coomaraswamy, A.K. (1908). *Medieval Sinhalese Art, Ed.*: Essex House Press. Ed Trans:

Critchley, B., Higgins, J. and King, K. (2007). 'Framing Bateson: Conversation with Adrian McLean and Kevin Power'. *In:* Critchley, B., Higgins, J. & King, K. (eds.) *Organizational Consulting: A relational perspective: Theories and Stories from the Field*. London: Middlesex University Press. Chap. pp. 12-22

Curtis, J.M. (1981). 'Indications and Contraindications in the Use of Therapist's Self-Disclosure'. in *psychological Reports*, Vol **49** pp 499-507.

Curtis, S. (2016). *Space, Place and Mental Health, Ed.* London & New York: Routledge, Taylor and Francis. Ed Trans:

D'mello, R. (2015). *A Handbook for My Lover, Ed.* India: Harper Collins. Ed Trans:

Datta, P. (2015). *Rosalyn D'Mello: "I loved the idea of a woman subversively exposing herself to the world".* *The Daily Pao* [Online]. Published on 01/06/2015 Available: https://www.thedailypao.com/rosalyn-dmello-i-loved-the-idea-of-a-woman-subversively-exposing-herself-to-the-world/ [Accessed June 2016].

De Alwis, M. (1997). 'The Production and Embodiment of Respectability: Gendered Demeanours in Colonial Ceylon'. *In:* Roberts, M. (ed.) *Sri Lanka. Collective Identities Revisited*. Marga Institute. Chap. 4, pp. 105-135

De Alwis, M. (2000). 'Gender and Ethnicity'. in *Identity, Culture and Politics*, Vol **1** (1): pp 48-56.

References

De Mel, N. (2001). *Women & the Nations Narrative: Gender and Nationalism in Twentieth Century, Ed.* Lanham, Boulder, New York: Rowman & Littlefield Publishers, Inc. Ed Trans:

De Mel, N. (2003). *Fractured Narratives, Totalizing Violence: Notes on Women in Conflict – Sri Lanka and Pakistan. Working Papers Series #83.* Pakistan: Sustainable Development Policy Institute.

De Mel, N. and Samarakkody, M. (eds.) (2002). *Writing an Inheritance - Women's Writing in Sri Lanka 1860-1940,* Sri Lanka: Women's Education & Research Centre.

De Zoysa, M. (2000). *I Can Fly, Ed.*: Self Published. Ed Trans:

De Zoysa, M. (2009). *How do I express my emergent internal world in the external world - A Complex Systems Approach to a First Person Action Inquiry in Personal Change Agency.* MSc in Responsibility and Business Practices, University of Bath. Accessed on

De Zoysa, M. (2011). Art and Nature in Conversation. *Corporate Druids, Learning Journey* [Online]. 15-07-2011 Available from: http://www.corporatedruids.com/2011/05/art-and-nature-in-conversation/ Accessed.

De Zoysa, M. 2011. Inquiry Proposal: The Art(s) of Conversations: People co-creating Shared Futures in Complex Systems Inquiry Proposal, Ashridge Doctorate in Organizational Change.

De Zoysa, M. 2011. Acceptance Proposal - Ashridge Doctorate in Organizational Change. Ashridge School of Business

De Zoysa, M. (2012). *I am not lost. I am where ever I am.* [Online]. Colombo. Available: http://www.corporatedruids.com/2012/07/i-am-not-lost-i-am-where-ever-i-am/ [Accessed 23/08/2012 2012].

De Zoysa, M. 2012. The (He)art of conversations - Transfer Paper ADOC3.

De Zoysa, M. (2012). Women in Friendships, Quilting Stories. 17/03/2012 Available from: http://www.corporatedruids.com/2012/03/women-in-friendships-quilting-stories/ Accessed 01/09/2016].

De Zoysa, M. 2013. Conversations that Transform and Connect : An inquiry into Discovering and Transforming Self, Others and Relationships Through Conversations : Submission as Part of Thesis. Progress Paper-Submission towards ADOC. Ashridge School of Business, UK

De Zoysa, M. 2014. Centering Self, and Exercising Boundaries: Being tested in Decmeber 2014. Writing/Paper For Supervision on Draft Thesis.

De Zoysa, M. 2015. Centering Self, and Exercising Boundaries - Being Tested in December 2014. Writing/Paper for Supervision on Draft Thesis.

References

Denzin, N.K. (2009). 'The Elephant in the Living Room: or Extending the conversation About the Politics of Evidence'. in *Qualitative Research*, Vol **9** (2): pp 139-160.

Denzin, N.K. and Lincoln, Y.S. (2005). 'Introduction: The Discipline and Practice of Qualitative Research;'. *In:* Denzin, N.K. & Lincoln, Y.S. (eds.) *The Sage Handbook of Qualitative Research* 3ed. Thousand Oaks, CA: Sage Publications. Chap. pp. 1-32

Denzin, N.K., Lincoln, Y.S. and Giardina, M.D. (2006). 'Disciplining Qualitative Research'. in *International Journal of Qualitative Studies in Education*, Vol **19** (6): pp 769-782.

Dewey, J. (1976). *The Middle Works, 1899-1924: Volume 10, Journal articles, essays, and miscellany published in the 1916-1917 period, Ed.*: Carbondale: Southern Illinois University Press. Ed Trans:

Douglass, B.G. and Moustakas, C. (1985). 'Heuristic Inquiry : The Internal Search To Know'. in *The Journal of Humanistic Psychology - Sage Publications*, Vol **25: 39** pp 39-55. http://jhp.sagepub.com/content/25/3/39

Downey, D., Kinane, I. and Parker, E. (2016). 'Introduction: Locating Liminality: Space, Place and the In-Between'. *In:* Downey, D., Kinane, I. & Parker, E. (eds.) *Lanscapes of Liminality - Between Space and Place*, London, New York: Rowman and Littlefield. Chap. 1, pp. Loc235-402

Dreyfus, H. and Rabinow, P. (1982). *Micheal Foucault: Beyond Structuralism and Hermenutics, Ed.* Chicago: University of Chicago Press. Ed Trans:

Dworkin, R. (1993). *Life's Dominion: An Argument About Abortions, Euthanasia and Individual Freedom, Ed.* New York: Knopf. Ed Trans:

Eagly, A.H. (1987). *Sex Differences in Social Behavior: A Social Role Interpretation, Ed.* Hillsdale, NJ: Erlbaum. Ed Trans:

Elliot, T.S. (1943/1992). '"Little Gidding" - Four Quartets '. New york: Harcourt Brace. Chap. pp. p59, II. 239-42

Ellis, C. 1997 'What Counts as Scholarship in Communication? An Authoethnographic Responses'. *National Communication Association Research Board Session*. November 1997. Chicago, Illinois.

Ellis, C. (2000). 'Creating Criteria: An Ethnographic Short Story'. in *Qualitative Inquiry*, Vol **6** (2): pp 273-277.

Ellis, C.S. (1995). *Final Negotiations: A Story of Love, Loss and Chronic Illness, Ed.* Philadelphia: Temple University Press. Ed Trans:

Ellis, C.S. (1999). 'Heartful Autoethnography'. in *Qualitative Health Research*, Vol **9** pp 669-683. http://qhr.sagepub.com/content/9/5/669

Ellis, C.S. (2004). *The Ethnographic I: A Methodological novel about Autoethnography, Ed.* Walnut Creek, CA: AltaMira Press. Ed Trans:

References

Ellis, C.S., Adams, T.E. and Bochner, A.P. (2011). 'Autoethnography: An Overview'. in *Forum: Qualitative Social Research*, Vol **12** (1): pp 273-290. http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108.

Ellis, C.S. and Bochner, A.P. (2006). 'Analyzing Analytic Autoethnography: An Autopsy'. in *Journal of Contemporary Ethnography*, Vol **35** (4): pp 1-21.

Ely, R.J., Foldy, E.G. and Scully, M.A. (eds.) (2003). *Reader in Gender, Work, and Organization* Blackwell Publishing

Engler, J. (1986). 'Therapeutic Aims in Psychotherapy and Meditation : Development Stages in the Representation of Self'. *Transformations of Consciousness : Conventional and Contemplative Perspectives on Development*. New Science Library. Chap. 1, pp.

Engler, J. (2003). 'Being Somebody and Being Nobody: A reexamination of the Understanding of Self in Psychoanalysis and Buddhism'. *In:* Saffron, J.D. (ed.) *Psychoanalysis and Buddhism - An Unfolding Dialogue*. Boston: Wisdom Publications. Chap. 1, pp. 35-79

Epstein, M.M.D. (2007). *Psychotherapy Without the Self - A Buddhist Perspective, Ed.* New Haven & London: Yale University Press. Ed Trans:

Estes, C.P. (1992). *Women Who Run With The Wolves - Contacting The Power of The World Wild Woman, Ed.* London. Sydeny, Aukland, Johannesburg: Rider. Ed Trans:

Estes, C.P. (2004). *Foreword to 'The Hero With A Thousand Faces' by Joseph Campbell, Ed.* Princeton & Oxford: Princeton University Press. Ed Trans:

Fenner, P. (2011). 'Place, Matter and Meaning: Extending the Relationship in Psychological Therapies'. in *Health and Place*, Vol **17** pp 851-857.

Fernando, G. (2005). 'Interventions for Survivors of the Tsunami Disaster: Report from Sri Lanka'. in *Journal of Traumatic Stress*, Vol **18** (3): pp 267-268.

Fisher, D., Rooke, D. and Torbert, W.R. (2003). *Personal and Organizational Transformations through Action Inquiry, Ed.* 4. Boston, MA: Edge/Work Press. Ed Trans:

Fletcher, J. (1998). 'Relational Practice : A Feminist Reconstruction of Work'. in *Journal of Management Inquiry*, Vol **7** (2): pp 163-186. http://jmi.sagepub.com/content/7/2/163

Fletcher, J. (2001). *Disappearing Acts - Gender, Power and Relational Practice at Work, Ed.*: The MIT Press. Ed Trans:

Fletcher, J., Beard, S.B. and Bailyn, L. (2005). *Practical Pushing: Creating Discursive Space in Organizational Narratives (STREAM: Talk and Text: Rhetoric, Reality and Research). 4th International Critical Management Studies Conference 4-6 July 2005* Cambridge University, UK.

References

Foote, C.E. and Frank, A.W. (1999). 'Foucault and Therapy: The Disciplining of Grief'. *In:* Chambron, A.S., Irving, A. & Epstein, L. (eds.) *Reading Foucault for Soical Work*. New York: Columbia University Press. Chap. 7, pp. 157-187

Foucault, M. (1978). *The History of Sexuality - Volume I: An Introduction, Ed.* New York: Pantheon Books. Ed Trans: Hurley, R.

Foucault, M. (1979). *Discipline and Punish: The Birth of the Prison, Ed.* Middlesex: Peregrine Books. Ed Trans:

Foucault, M. (1980). *Power/Knowledge: Selected interviews and other writings, Ed.* New York: Pantheon Books. Ed Trans:

Foucault, M. (1980). 'Prison Talk - Interview by J. J. Brochier,'. *In:* Gordon, C. (ed.) *Power/Knowledge: Selected Interviwes and Other Writings, 1972-77*. New York: Pantheon. Chap. pp. 37-54

Foucault, M. (1982). 'The Subject and Power'. *In:* Dreyfus, H. & Rabinow, P. (eds.) *Michel Foucault: Beyond Structuralism and Hermeneutics*. Chicago. Chap. pp.

Foucault, M. (1988). 'Technologies of the Self'. *In:* Martin, L.H., Gutman, H. & Hutton, P.H. (eds.) *Technologies of the Self - A Seminar with Michel Foucault*. Tavistock Publications - The University of Massachusetts Press. Chap. 2, pp. 16-49

Foucault, M. (1988). *Politics, philosophy, culture - Interviews and Other Writings 1977-1984, Ed.* New York: Routledge. Ed Kritzman, L., Trans: Sheridan, A. & Others

Foucault, M. (1988). 'The Ethics of Self Care as a Practice of Freedom'. *In:* Bernauer, J. & Rasmussen, D. (eds.) *The Final Foucault*. Cambridge, Mass.: MIT Press. Chap. pp. p1-22

Foucault, M. (1994). *Ethics - Subjectivity and Truth (The Essential Works of Michel Foucault 1954-1984), Ed.* New York: The New York Press. Ed Rabinow, P., Trans: Hurley, R. & Others

Frank, A.W. (2000). 'The Standpoint of Storyteller'. in *Qualitative Health Research*, Vol **10** (3): pp 354-365.

Frank, A.W. (2002). 'Why Study People's Stories? The Dialogical Ethics of Narrative Analysis'. in *International Journal of Qualitative Methods*, Vol **1** (1): pp

Frank, A.W. (2007). *Wounded Storyteller : Body, Illness & Ethics, Ed.* 2. Chicago & London: University of Chicago. Ed Trans:

Frank, A.W. (2010). *Letting Stories Breathe - A Socio-narratology, Ed.* Chicago & London: The University of Chicago Press. Ed Trans:

References

Freud, S. (1910). *The Future Prospects of Psycho-analytic Therapy, Collected Papers, 2:289, Ed.* London: Hogarth Press, 1946. Ed Trans:

Freud, S. (1991). *New Introductory Lectures on Psychoanalysis, Ed.*: Penguin Books. Ed Strachery, J., Trans: Strachery, J.

Friedman, M. (1985). 'Healing Through Meeting and The Problematic of Mutuality'. in *Journal of Humanistic Psychology*, Vol **25** (1, Winter): pp 7-40.

Gaya, P. (2015). *RE: Face-to-face supervision.* 16-03-2015 Audio recording

Gaya, P. (2016). 'Foreword'. *In:* Bradbury, H. & Torbert, W.R. (eds.) *Eros/Power - Love in the Spirit of Inquiry*. Chap. pp. 7-8

Gergen, K.J. (2009). 'Social Construction : A Revolution in the Making'. *An Invitation to Social Construction*. 2 ed.: Sage Publishers. Chap. pp. 1-30

Gilligan, C. (1993). *In A Different Voice, Ed.* Cambridge, Massachusetts, and London, England: Harvard University Press. Ed Trans:

Gilligan, C., (2002). *The Birth of Pleasure: A New Map of Love*, Ed Vintage Books, London

Godlberg, N. (1986). *Writing Down the Bones: Freeing the Writer Within, Ed.* Boston: Shambala. Ed Trans:

Goffman, E. (1959). *The Presentation of Self in Everyday Life, Ed.*: Penguin Books. Ed Trans:

Goffman, E. (1981). *Forms Of Talk, Ed.* Philadelphia: University of Pennsylvania Press. Ed Trans:

Gold, T. (2013). *Making: Anthropology, Archeology, art and Architecture, Ed.* London, New York: Routledge. Ed Trans:

Gombrich, R. and Obeysekera, G. (1988). *Buddhism Transformed: Religious Change in Sri Lanka, Ed.* Delhi: Motilal Banarsidass Publishers. Ed Trans:

Gooneratne, Y. (2002). *Celebrating Sri Lankan Women's English Writing: 1948-2000, Ed.*: Women's Education & Research Centre Ed Trans:

Greenwood, D.J. and Levin, M. (1988). 'Action Research, Science, and the Co-optation of Social Research'. in *Studies in Cultures, Organizations and Societies*, Vol **4** pp 237-261.

Greenwood, D.J. and Levin, M. (2007). *Introduction to Action Research: Social Research for Social Science Ed.* 2. Thousand Oaks, London, New Delhi: Sage Publications. Ed Trans:

Griffin, D., Shaw, P. and Stacey, R.D. (1998). 'Speaking of Complexity in Management Theory and Practice

References

Complexity and Management Centre, Business School, University of Hertfordshire'. in *Organization - The interdisciplinary journal of organization theory and society*, Vol **5** (3): pp 315-339.

Gustavsen, B., Hansson, A. and Qvale, T.U. (2008). 'Action Research and the Challenge of Scope'. *In:* Reason, P. & Bradbury, H. (eds.) *The Sage Handbook of Action Research - Participative Inquiry and Practice*. Los Angeles, London, New Delhi, Singapore: Sage Publications. Chap. 4, pp. 63-76

Haan, E.D., (2008). *Relational Coaching - Journeys Towards Mastering One-to-One Learning*, Ed John Wiley & Sons Ltd,

Habermas, J. (1986). *The Theory of Communicative Action, Ed.* UK: Polity Press. Ed Trans: Mccarthy, T.

Hart, E.A., Leary, M.R. and Rejeski, J.W. (1989). 'The Measurement of Social Physique Anxiety'. in *Journal of Sport & Exercise Psychology*, Vol **11** pp 94-104.

Heber, R. (1829). *Narrative of a Journey Through the Upper Provinces of India, from Calcutta to Bombay, 1824-1825 (with Notes Upon Ceylon), Ed.* Philadelphia: Carey, Lea and Carey. Ed Trans:

Heikkinen, H.L.T., Hurrunen, R. and Syrjala, L. (March 2007). 'Action Research as Narrative: Five Principles for Validation'. in *Educational Action Research*, Vol **15** (1): pp 5-19.

Heron, J. (1976). 'A Six-Category Intervention Analysis'. in *British Journal of Guidance & Counselling*, Vol **4** (2): pp 143-135.

Heron, J. (1992). *Feeling and Personhood : Psychology In Another Key, Ed.*: Sage : London, Newbury Park, New Delhi. Ed Trans:

Heron, J. (1996). *Co-operative Inquiry; Research into the Human Condition, Ed.* London, Thousand Oaks, New Delhi: Sage Publications. Ed Trans:

Heron, J. (1999). *The Complete Facilitators Handbook, Ed.*: Kogan Page. Ed Trans:

Heron, J. and Reason, P. (2001). 'The Practice of Co-operative Inquiry: Research 'With' Rather than 'on' People'. *In:* Reason, P. & Bradbury, H. (eds.) *Handbook of Action Research*. 2006 ed. London, Thousand Oaks, New Delhi: Sage Publications. Chap. 12, pp. 144-154

Hetherington, K. (1996). 'Identify Formation, Space and Social Centrality'. in *Theory Culture & Society*, Vol **13** (4): pp 33-52.

Hooks, B. (2000). *All About Love - New Visions, Ed.*: Harper Perennial. Ed Trans:

Hothschild, A.R. (2012). *The Managed Heart - Commercialization of Human Feeling, Ed.* 2012 Edition. University of California Press. Ed Trans:

References

Housden, R. (ed.) (2013). *110 Poems of Love and Revelations,* New York: Harmony Books.

Hycner, R. (1993). *Between Person and Person - Towards a Dialogical Psychotherapy Ed.*: The Gestalt Journal Press, Inc. Ed Trans:

Irving, A. (1999). 'Waiting for Foucault'. *In:* Chambron, A.S., Irving, A. & Epstein, L. (eds.) *Reading Foucault for Social Work*. New York: Colombia University Press. Chap. pp.

Irwin, R. (2008). *Heidegger, Politics and Climate Change: Risking It All, Ed.*: Continuum. Ed Trans:

Isaacs, W. (1999). *Dialogue and the Art of Thinking Together, Ed.* New York: Doubleday, Random House. Ed Trans:

Isaacs, W.N. (1993). 'Taking flight: Dialogue, Collective Thinking, and Organizational Learning'. in *Organizational Dynamics*, Vol **22** (2): pp 24-39.

Jaworski, J. (1998). *Synchronicity - The Inner Path of Leadership, Ed.*: Berrett-Koehler Ed Trans:

Jayawardena, K. (1986). *Feminism and Nationalism in the Third World, Ed.* London: Zed Books. Ed Trans:

Jayawardena, K. (1995). *The White Woman's Other Burden - Western Women and South Asia During British Rule, Ed.*: Routledge. Ed Trans:

Johns, T. (2008). 'Learning to Love Our Black Selves: Healing from Internalized Oppressions'. *In:* Reason, P. & Bradbury, H. (eds.) *The Sage Handbook of Action Research: Participative Inquiry and Practice*. Los Angeles, London, New Delhi, Singapore: Sage Publications. Chap. 32, pp. 473-486

Johnson, E.A. (1990). 'Consider Jesus'. *Consider Jesus - Waves of Renewal in Christology*. New York: Crossroad. Chap. 8, pp. 115-127

Josephs, R.A., Markus, H.R. and Tafarodi, R.W. (1992). 'Gender and Self Esteem'. in *Journal of Personality and Social Psychology*, Vol **63** (3): pp 391-402.

Josselson, R. (2007). 'The Ethical Attitude in Narrative Research: Principles and Practicalities'. *In:* Clandinin, D.J. (ed.) *Handbook of Narrative Inquiry*. Thousand Oaks, Ca: Sage Publications. Chap. 21, pp. 537-566

Jourard, S.M. (1964). *The Transparent Self, Ed.* Ed Trans:

Jourard, S.M. and Friedman, R. (1970). 'Experimenter-Subject Distance and Self-Disclosure. '. in *Journal of Personality and Social Psychology*, Vol **15** (3): pp 287-282.

Jung, C.G. (1966). *Fundamental Questions of Psychotherapy, Ed.* 2. London & New York: Routledge. Ed Trans: Hull, R.F.C.

References

Jung, C.G. (1968, 1991). 'The Archetypes and the Collective Unconscious'. *In:* Read, H., Mfordham, M. & Adler, G. (eds.) *C. G. Jung - The Collected Works : The Archetypes and the Collective Unconscious*. 2 ed. USA: Routledge & Princeton University of Press. Chap. I (3), pp. 42-53

Jung, C.G. (1969, 2001). *On The Nature of The Psyche, Ed.* London & New York: Routlledge Classics. Ed Trans:

Jung, C.G. (1982). *Aspects of the Feminine, Ed.* London and New York: Routledge Classics. Ed Trans: Hull, R.F.C.

Jung, C.G. (1989). *Aspects of the Masculine, Ed.* London & New York: Routledge Classic. Ed Trans: Hull, R.F.C.

Jung, C.G. (2002). *The Undiscovered Self, Ed.* London: Routledge Classics. Ed Trans:

Kahandawaarachchi, T. (2011). *Ambalama: A Stopover on a Journey*. *Explore Sri Lanka.*

Kalanithi, P. (2016). *When Breath Becomes Air, Ed.* London: The Bodley Head. Ed Trans:

Kaur, R. (2014). *Milk and Honey, Ed.*: Andrews McMeel Publishing. Ed Trans:

Keen, S. (1991). *Fire In The Belly - On Being A Man, Ed.* New York, Toronto, London, Sydney. Aukland: Bantam Books. Ed Trans:

Khema, A. (1993). *Being Nobody, Going Nowhere : Meditations on the Buddhist Path, Ed.* Kandy, Sri Lanka: Buddhist Publication Society. Ed Trans:

Khema, A. (1997). *Who Is My Self : A Guide to Buddhist Meditation, Ed.* USA: Wisdom Publications. Ed Trans:

Khema, A. (2000). *When The Iron Eagle Flies - Buddhism for the West, Ed.* Boston: Wisdom Publications. Ed Trans:

King, K.J.L. (2004). *Relational Practice in Organisational Consulting*. PhD, University of Bath. Accessed on 04/01/2017.

Kirmayer, L.J. (2003). 'Asklepian Dreams: The Ethos of the Wounded-Healer in the Clinical Encounter'. in *Transcultural Psychiatry*, Vol **40** (2): pp 248-277. http://tps.sagepub.com/content/40/2/248

Knox, R. (1681/1966). *An Historical Relations of Ceylon, Ed.* Colombo: Tisara Prakasakayo. Ed Trans:

Kramer, C.H. (2013). 'Revealing Our Selves'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy*. (Kindle) 3 ed.: Routledge, New York, London. Chap. 3, pp. 36-63

Kreinheder, A. (1980). 'The Healing Power of Illness'. in *Psychological Perspectives*, Vol **11** (1): pp 9-18.

References

Kross, E., Berman, M., Mischel, W., Smith, E.E. and T., W. 2011 'Social Rejection Shares Somatosensory Representations with Physical Pain'. *Proceedings of the National Academy of Science*. 6270-6275.

Labov, W. (2008). *Oral Narratives of Personal Experience* [Online]. Available: http://www.ling.upenn.edu/~wlabov/Papers/FebOralNarPE.pdf [Accessed 22/06/2015.

Labov, W. and Waletzky, J. 1966 'Narrative Analysis: Oral Versions of Personal Experience'. *In:* Helm, J., ed. *Annual Spring Meeting of the American Ethnological Society*. American Ethnological Society, Distributed by University of Washington Press, 12-44.

Labov, W. and Waletzky, J. (1997). 'Narrative Analysis: Oral Versions of Personal Experience'. in *Journal of Narrative and Life History*, Vol **7** (1-4): pp 3-38.

Langer, L. (1991). *Holocaust Testimonies: The Ruins of Memory, Ed.* New Haven: Yale University Press. Ed Trans:

Leary, M.R. and Springer, C. (1998). 'The Causes, Phenomenology, and Consequences of Hurt Feelings'. in *Journal of Personality and Social Psychology*, Vol **74** (5): pp 1225-1237.

Lesser, E., (2004). *Broken Open - How Difficult Times Can Help Us Grow*, Ed Rider,

Loftus, E. (March 2003). 'Our Changeable Memories: Legal and Practical Implications'. in *Neuroscience*, Vol **4** pp

Macy, J. (1976). 'Systems Philosophy as a Hermeneutic for Buddhist Teachings'. in *Philosophy East and West*, Vol **26** (1): pp 21-32. http://www.jstor.org/stable/1397904

Macy, J. (1991). *Mutual Causality in Buddhism and General Systems Theory - The Dharma of Natural Systems, Ed.* Albany: State University of New York. Ed Trans:

Macy, J. (2001). 'Dependent Co-arising : Distinctiveness of Buddhist Ethics'. in *Journal of Religious Ethics*, Vol pp 38-52.

Marshall, J. (1984). *Women Managers : travellers in a male World, Ed.* Chichester: Wiley. Ed Trans:

Marshall, J. (1989). 'Revisioning Career Concepts - a Feminist Invitation'. *In:* Arthur, M.B., Hall, D.T. & Lawrence, B.S. (eds.) *Handbook of Career Theory*. Cambridge University Press Chap. 13, pp. 275-291

Marshall, J. (1995). *Women Managers Moving on : Exploring career and Life Choices, Ed.* London: Routledge. Ed Trans:

Marshall, J. (1995). 'Gender and Management: A Critical Review of Research'. in *British Journal of Management*, Vol **6** pp 53-62.

References

Marshall, J. (1999). 'Living Life as Inquiry'. in *Systemic Practice and Action Research*, Vol **12** (2): pp p155-171.

Marshall, J. (2001). 'Self Reflective Inquiry Practices '. *In:* Reason, P.B., Hilary (ed.) *Handbook of Action Research*. 2006 ed. London, Thousand Oaks, New Delhi: Sage Publications. Chap. 4, pp. 433-439

Marshall, J. (2004). 'Living Systemic Thinking: Exploring Quality in First-Person Action Research'. in *Action Research*, Vol **2** (3): pp 309-329.

Marshall, J. (2008). 'Finding Form in Writing for Action Research'. *In:* Reason, P. & Bradbury, H. (eds.) *The SAGE Handbook of Action Research*. 2 ed. London: Sage Publishers. Chap. 48, pp. 682-694

Marshall, J. (2011). 'Images of Changing Practice Through Reflective Action Research'. in *Journal of Organizational Change Management*, Vol **24** (2): pp 244-256.

Marshall, J. (2011). 'The Practice and Politics of Living Inquiry'. *In:* Pedler, M.E. (ed.) *Action Learning in Practice*. Farnham, Surey: Gower. Chap. 15, pp. 173-182.

Marshall, J. (2016). *First Person Action Research - Living Life as Inquiry, Ed.* LA, London, New Delhi, Singapore, Washington DC, Melbourn: Sage. Ed Trans:

Marshall, J. and Mead, G. (2005). 'Self Reflective Practice and First Person Action Research'. in *Action Research*, Vol **3** (3 (September)): pp 235-244.

Marshall, J. and Reason, P. (2008). 'Taking an Attitude of Inquiry'. *In:* Boog, B., Preece, J., Slager, M., et al. (eds.) *Towards Quality Improvement of Action Research: Developing Ethics and Standards*. Rotterdam: Sense Publishers B. V. Chap. 5, pp. 61-81

Marshall, S. (2016). Personal - Skype Call, *RE: Review of ADOC Progress.* 14/03/2016

Mattingly, C.F. (1989). *Thinking With Stories : Story and Experience in a Clinical Practice.* Doctor in Philosophy in Anthropology and Urban Studies PhD, Maccachusetts Institute of Technology. Accessed on

Mcadams, D.P. (1993). *The Stories We Live By : Personal Myths and Making of The Self, Ed.* New York, London: The Guilford Press. Ed Trans:

Mcadams, D.P. (2008). 'Personal Narratives and the Life Story'. *In:* John, O.P., Robins, R.W.R. & Pervin, L.A. (eds.) *Handbook of Personality : theory and Research*. 3 ed. NY: Guildford Press. Chap. 8, pp. 242-262

Mcniff, J. (2007). 'My Story is My Living Educational Theory'. *In:* Clandinin, D.J. (ed.) *Handbook of Narrative Inquiry: Mapping a methodology*. Sage Publications. Chap. pp. 308-329

References

Mcniff, J. and Whitehead, J. (2009). *Doing and Writing Action Research, Ed.* LA, London, New Delhi, Singapore, Washington DC: Sage. Ed Trans:

Mead, G. (2001). *Unlatching the Gate: Realising my Scholarship of Living Inquiry.* PhD, University of Bath. Accessed on

Mead, G. (2011). *Coming Home To Story : Storytelling Beyond Happily Ever After, Ed.*: Vala Publishing Ed Trans:

Miller, J.B. (1986). *Toward a New Psychology of Women, Ed.* 2. Boston: Beacon Press. Ed Trans:

Miller, J.B. (1986). 'What Do We Mean by Relationships'. in *Work in Progress - Jean Baker Miller Training Institute at the Wellesley Centers for Women*, Vol **22** pp

Moltann, J. (1973). *The Crucified God, Ed.* London: SCM Press. Ed Trans:

How to Make an American Quilt, 1995 Directed by Moorhouse, J.

Moustakas, C. (1990). *Heuristic Research - Design, Methodology and Applications, Ed.* Newbury Park, London, New Delhi: Sage Publications. Ed Trans:

Mulvey, L. (Screen (1975)). 'Visual Pleasure and Narrative Cinema'. in *Oxford Journals*, Vol **16** (3): pp 6-18.

Murdock, M. (1990). *The Heroine's Journey : Women's quest for wholeness, Ed.* Boston & London: Shambhala. Ed Trans:

Myerhoff, B. (1980). *Number Our Days, Ed.*: Simon and Schuster. Ed Trans:

Neff, K.D. and Dahm, K.A. (2015). 'Self-Compassion: What it is, what it does, and how it relates to mindfulness'. *In:* Ostafin, B.D., Robinson, M.D. & Meier, B.P. (eds.) *Handbook of Mindfulness and Self-Regulation*. New York: Springer-Verlag Chap. pp. 121-137

Nelson, C., A., T.P. and Grossberg, L. (1992). 'Cultural studies'. *In:* Grossberg, L., Nelson, C. & A., T.P. (eds.) *Cultural studies* New York: Routledge. Chap. pp. 1-16

Nouwen, H.J.M. (1979). *The Wounded Healer: Ministry in Contemporary Society, Ed.* 2014. London: Darton, Longman and Todd Ltd. Bantam Doubleday Dell Publishing Group Inc, Ed Trans:

Nouwen, H.J.M., (2001). *Turn My Mourning into Dancing - Moving Through Hard Times with Hope*, Ed Jones, T., Thomas Nelson,

O'donohue, J. (1999). *Eternal Echoes - Exploring Our Yearning to Belong, Ed.*: Harper Perennial. Ed Trans:

Obeysekera, G. (1984). *The Cult of the Goddess Pattini, Ed.*: University of Chicago Press. Ed Trans:

References

Oliver, M. (2013). 'When Death Comes'. *In:* Housden, R. (ed.) *110 Poems of Love and Revelations* New York: Harmony Books. Chap. pp. 3

Oliver, M. (2013). 'Wild Geese'. *In:* Housden, R. (ed.) *110 Poems of Love and Revelations* New York: Harmony Books. Chap. pp. 6

Pack, M. (2016). *Self-help for Trauma Therapists: A Practitioner's Guide, Ed.* London: Routledge. Ed Trans:

Patterson, K., Grenny, J., Mcmillan, R. and Switzler, A. (2002). *Crucial Conversations - Tools for Talking When Stakes Are High, Ed.* India: Tata McGrew-Hill. Ed Trans:

Pearson, M. and Wilson, H. (2012). 'Soothing spaces and healing places: Is there an ideal counselling room design?'. in *Psychotherpay in Australia*, Vol **18** (3): pp 46-53. https://www.researchgate.net/publication/254724357

Pinnegar, S. and Daynes, J.G. (2006). 'Locating Narrative Inquiry Historically : Thematics in the Turn to Narrative'. *In:* Clandinin, D.J. (ed.) *Handbook of Narrative Inquiry : Mapping a Methodology*. Sage Public. Chap. 1, pp. 3-34

Plett, H. (2016). *Holding Liminal Space* [Online]. Available: https://heatherplett.com/2016/08/holding-liminal-space/ [Accessed 2018/08/23.

Pressly, P.K. and Heesacker, M. (2001). 'The Physical Environment and Counseling: A Review of Theory and Research'. in *Journal of Counseling & Development*, Vol **79** (Spring): pp 148-166.

Rabinow, P. (ed.) (1991). *The Foucault Reader*: Penguin Books.

Rahula, W.S.V. (1996). *What The Buddha Taught, Ed.* Colombo: Buddhist Cultural Centre. 1959, Ed Trans:

Randall, W.L. (1995). *The Stories We Are : An Essay on Self-Creation, Ed.* Toronto, Buffalo, London: University of Toronto Press. Ed Trans:

Reason, P. (1994). 'Three Approaches To Participative Inquiry'. *In:* Denzin, N.K.L., Yvonna S. (ed.) *Handbook of Qualitative Research*. Thousand Oaks: Sage. Chap. pp. 324-339

Reason, P. (1998). 'Co-operative Inquiry as a Discipline of Professional Practice'. in *Journal of Interprofessional Care*, Vol **12** (4): pp 419-436.

Reason, P. (2006). 'Choice and Quality in Action Research Practice'. in *Journal of Management Inquiry*, Vol **15** (2): pp 187-203.

Reason, P. and Bradbury, H. (eds.) (2006). *Handbook of Action Research,* London, Thousand Oaks, New Delhi: Sage Publications.

Reason, P. and Bradbury, H. (eds.) (2008). *The Sage Handbook Of Action Research - Participative Inquiry and Practice,* Los Angeles, London, New Delhi, Singapore: Sage Publications.

References

Reason, P. and Bradbury, H. (2008). 'Introduction'. *In:* Reason, P. & Bradbury, H. (eds.) *Handbook of Action Research*. London, Thousand Oaks, New Delhi: Sage Publications. Chap. pp. 1-10

Reason, P. and Bradbury, H. (2008). 'Preface'. *In:* Reason, P. & Bradbury, H. (eds.) *Handbook of Action Research*. London, Thousand Oaks, New Delhi: Sage Publications. Chap. pp. xxi-xxxi

Reason, P. and Marshall, J. (1987). 'Research as Personal Process'. *In:* Boud, D. & Griffin, V. (eds.) *Appreciating Adult Learning: From the Learner's Perspective*. London: Kogan. Chap. 9, pp. 112-126

Reason, P. and Torbert, W.R. (2001). 'The Action Turn: Toward a Transformational Social Science'. in *Concepts and Transformation - International Journal of Action Research and Organizational Renewal*, Vol **6** (1): pp 1-37. http://hdl.handle.net/2345/4251

Remen, R.N. (2000). *My Grandfather's Blessings - Stories of Strength, Refuge, and Belonging, Ed.* New York: Riverhead Books. Ed Trans:

Remen, R.N., May, R., Young, D. and Berland, W. (1985). 'The Wounded Healer'. in *Saybrook Review*, Vol **5** pp 84-93.

Remen, R.N.M.D. (1994). *Kitchen Table Wisdom - Stories That Heal, Ed.* New York: Riverhead Books. Ed Trans:

Richardson, L., (1990). *Writing Strategies : Reaching diverse audiences*, Ed Sage Publications Inc., Newbury Park, London, New Delhi

Richardson, L. (2000). 'Writing - A Method of Inquiry'. *In:* Denzin, N.K.L., Y. S. (ed.) *Handbook of Qualitative Research*. 2 ed.: Thousand Oaks, Ca, Sage Publications. Chap. 36, pp. 923-949

Richardson, L. and St Pierre, E.A. (2005). 'Writing: A method of inquiry'. *In:* Denzin, N.K.L., Y. S. (ed.) *The Sage handbook of Qualitative Research*. 3 ed. CA:Sage: Thousand Oaks. Chap. 38, pp. 959-978

Robb, C. (2007). *This Changes Everything - The Relational Revolution in Psychology, Ed.* New York: Picador - Farrar, Straus & Giroux. Ed Trans:

Rogers, C. (1961). *On Becoming a Person, Ed.*: Houghton-Mifflin, Boston. Ed Trans:

Rogers, C. (1961). *Client-Centered Therapy, Ed.*: Houghton-Mifflin, Boston. Ed Trans:

Rogers, C. (1979). 'The Foundations of the Person-Centered Approach'. in *Education*, Vol **100** (2): pp 98-107.

Rogers, C. (1980, 1995). *A Way of Being, Ed.*: Mariner books. Ed Trans:

Rogers, C. (1981). 'The Foundations of the Person-Centered Approach'. in *Dialectics and Humanism*, Vol **8** (1): pp 5-16.

References

Rogers, C. and Rogers, N. (2012). *Instructor's Manual for Carl Rogers On Person-Centered Therapy, Ed.*: Psychotherpay.net. Ed Miller, A., Trans:

Romanyshyn, R.D. (2013). *The Wounded Researcher - Research With Soul In Mind, Ed.* New Orleans, Louisiana: Spring Journal Books. Ed Trans:

Rosenberg, M.B. (2003). *Nonviolent Communication - A Language of Life, Ed.* India: Vaigarai Publications. Ed Trans:

Rowan, J. and Jacob, M. (2002). *The Therapist's Use of Self, Ed.* Buckingham, Philapdelphia: Open University Press. Ed Trans:

Rumi, J. (1995). *The Essential Rumi, Ed.*: HarperOne. Ed Trans: Barks, C. & Moyne, J.

Saffron, J.D. (ed.) (2003). *Psychoanalysis and Buddhism - An Unfolding Dialogue,* Boston: Wisdom Publications.

Satir, V. (2013). 'The Therapist Story'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy.* (Kindle) 3 ed. Chap. 1, pp. 19-27

Schonau, B. (2012). *The Paradox of the Wounded Healer.* Unpublished Doctoral thesis, City University of London. Accessed on 09/02/2016. http://openaccess.city.ac.uk/2993/

Scott, S. (2002). *Fierce Conversations, Ed.* Great Britain: Piatku. Ed Trans:

Secord, P.F. and Jourard, S.M. (1953). 'The Appraisal of Body Cathexis: Body Cathexis and the Self'. in *Journal of Consulting Psychology.* Vol **17** (5): pp 343-347.

Sedgwick, D. (1994). *The Wounded Healer: Counter Transference from a Jungian Perspective, Ed.*: Routledge, London. Ed Trans:

Shadley, M.L. and Colleen, J.H. (2013). 'The Self of the Addiction Counselor'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy.* Routledge, New York, London. Chap. 7, pp. 109-127

Shaw, P. (2002). *Changing Conversations in Organizations - a Complexity Approach to Change, Ed.* London & New York: Routledge Ltd. Ed Trans:

Shortt, H. (2015). 'Liminality, Space and the Importance of 'transitory dwelling places' at work'. in *Human Relations.* Vol **68** (4): pp 633-658.

Södergran, E. (2013). 'On Foot I had to Walk Through Solar Systems' '. *In:* Housden, R. (ed.) *110 Poems of Love and Revelation.* New York: Harmony. Chap. pp. 25

Speedy, J. (2001). *Singing Over the Bones : A narrative inquiry into the construction of research and practice cultures and professionals by counsellor educators at the University of Bristol and within the UK.* PhD, University of Bristol. Accessed on

References

Speedy, J. (2008). *Narrative Inquiry and Psychotherapy, Ed.* New York: Palgrave Macmillan. Ed Trans:

Speedy, J. (2013). 'Where the Wild Dreams Are: Fragments From the Spaces Between Research, Writing, Autoethnography, and Psychotherapy'. in *Qualitative Inquiry*, Vol **19** (1): pp 27-34.

Speedy, J. (2016). *Staring at the Park: A Poetic Autoethnographic Inquiry (Writing Lives: Ethnographic Narratives), Ed.*: Routledge. Ed Trans:

Spencer, J. (1999). *A Sinhala Village in a Time of Trouble - Politics and Change in Rural Sri Lanka, Ed.* Oxford, New York: Oxford University Press. Ed Trans:

Srilata, K. (2002). 'Looking for Other Stories: Women's Writing, Self-Respect Movement and the Politics of Feminist Translations'. in *Inter-Asia Cultural Studies*, Vol **3** (3): pp 437-448.

St Pierre, E.A. (1997). 'Circling the Text: Nomadic Writing Practices'. in *Qualitative Inquiry*, Vol **3** (4): pp 403-417.

Steinm, G. (2016). *Mother as a Verb* [Online]. Facebook. Available: https://www.facebook.com/GloriaSteinem/posts/10153446256672854?pnref=story [Accessed 08/05/2016.

Stiglitz, J.E. (2002). *Globalization and Its Discontents, Ed.* London: Allen Lane/Penguin Press. Ed Trans:

Stone, D. (2008). 'Wounded Healing: Exploring the Circle of Compassion in the Helping Relationship'. in *Humanistic Psychology*, Vol **36** (1): pp 45-51.

Storm, J.M. (2017). *In My Head, Ed.*: Monarch Publishing, LLC. Ed Trans:

Swimme, B. and Berry, T. (1992). *The Universe Story : From the Primordial Flaring Forth to the Ecozoic era - a Celebration of the Unfolding of the Cosmos, Ed.* 1st. San Francisco, Calif.: HarperSan Francisco. Ed Trans:

Szakolczai, A. (2014). *'Permanent (Trickster) Liminality: The Reasons of the Heart and of the Mind', . ESF Exploratory Workshop, Affectivity and liminality: Conceptualising the dynamics of suspended transition.* Brighton, United Kingdom, .

Thomassen, B. (2009). 'The Uses and Meanings of Liminality'. in *International Political Anthropology* Vol **1** (1): pp

Torbert, W.R. (2001). 'The practice of Action Inquiry'. *In:* Reason, P.B., Hilary (ed.) *Handbook of Action Research*, 2006 ed. London, Thousand Oaks, New Delhi: Sage Publications. Chap. pp.

Torbert, W.R. and Taylor, S.S. (2008). 'Action Inquiry: Interweaving Multiple Qualities of Attention for Timely Action'. *In:* Reason, P. & Bradbury, H. (eds.) *The Sage Handbook Of Action Research - Participative Inquiry and*

References

Practice. Los Angeles, London, New Delhi, Singapore: Sage Publications. Chap. pp.

Torbet, B., Fisher, D. and Rooke, D. (2003). *Personal and Organizational Transformation through Action Inquiry, Ed.* 4. Edge\ Work Press. Ed Trans:

Torbet, B.A., (2004). *Action Inquiry - The Secret of Timely and Transformative Leadership*, Ed 1 Ed (Kindle), Berrett-Koehler Publishers, Inc

Tosey, P., Visser, M. and Saunders, M.N.K. (2011). 'The Origins and Conceptualisations of `Triple-loop' Learning: A Critical Review '. in *Management Learning 2012*, Vol **43** pp 291-307.

Tracy, S.J. (2010). 'Qualitative Quality: Eight "Big Ten" Criteria for Excellent Qualitative Research'. in *Qualitative Inquiry*, Vol **16** (October): pp 837-851.

Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience Ed.* Minneapolis: The University of Minnesota Press. Ed Trans:

Tuan, Y.-F. (1979). 'Space and Place: Humanistic Perspective. I'. *In:* Gale, S. & Olsson, G. (eds.) *Philosophy in Geography. Theory and Decision* Library (An International Series in the Philosophy and Methodology of the Social and Behavioral Sciences), vol 20. Springer, Dordrecht. Chap. pp.

Turner, V. (1974). 'Liminal to Liminoid, in Play, Flow, and Ritual: An Essay in Comparative Symbology'. in *Rice University Studies*, Vol **60** (3): pp 53-92.

Turner-Vesselago, B. (1995). *Free Fall Writing - Subscription Series 1.* Published on.

Turner-Vesselago, B. (2013). *Writing Without A Parachute - The Art of Freefall, Ed.*: Vala Publishing Co-operative. Ed Trans:

Turner-Vesselago, B., (2013/2016). *Writing Without a Parachute - The Art of Freefall*, Ed Kindle, Jessica Kinglsely Publishers,

Ustinov, P. (1977). *Dear Me, Ed.* London: Heinemann. Ed Trans:

Van Gennep, A. (1909/1960). *The Rites of Passage, Ed.* Chicago: University of Chicago Press. Ed Trans:

Vontz, M. 2015. Putting Gender on the Agenda: Exploring Feminist Reflexive Practices in a Business School Classroom. Unpublished paper - Thesis Submission for DProf Organizational Change. Ashridge Business School

Waldinger, R., 2015, *What Makes a Good Life - Lessons From the Longest Study on Happiness*, Video, TedEx, Beacon Street, https://www.ted.com/talks/robert_waldinger_what_makes_a_good_life_lessons_from_the_longest_study_on_happiness/transcript?language=en, 01/10/2016,

References

Waring, M. (1988). *If Women Counted: A New Feminist Economics, Ed.*: Harper & Row. Ed Trans:

Watters, E., (2011). *Crazy like US - The Globalisation of the Western Mind*, Ed Constable & Robinson Ltd, London

Weber, S.L. (2003). 'An Analyst's Surrender'. *In:* Saffron, J.D. (ed.) *Psychoanalysis and Buddhism - An Unfolding Dialogue*. Boston: Wisdom Publications. Chap. 4, pp. 169-197

Welwood, J. (1984). 'Principles of Inner Work: Psychological and Spiritual'. in *The Journal of Transpersonal Psychology*. Vol **16** (1): pp 63-73.

Welwood, J. (1990). 'Intimate Relationship as Path'. in *The Journal of Transpersonal Psychology*. Vol **22** (1): pp 51-58.

White, M. (2004). *Narrative Practice and Exotic Lives: Ressurecting Diversity in Everyday Life, Ed.* Adelaide: Dulwich Centre Publications. Ed Trans:

White, M. (2011). *Narrative Practices - Continuing the Conversations, Ed.* 1. New York, London: W. W. Norton & Company. Ed Trans:

White, M. and Epston, D. (1990). *Narrative Means to Therapeutic Ends, Ed.* New York & London: W. W. Norton & Company. Ed Trans:

Whyte, D. (2009). *The Three Marriages - Reimagining Work, Self and Relationship, Ed.* New York: Riverhead Books. Ed Trans:

Wickremasinghe, N. (2013). *Is That All there Is* Ashridge Doctorate in Professional Practice PhD Thesis, Ashridge School of Business/Middlesex University. Accessed on 07/01/2017.

Woolf, V., (2015 (originally 1929)). *A Room of One's Own*, Ed University of Adelaide, 1929,

Bibliography

Abraham, D. (1996). *Spell of the Sensuous, Ed.* New York: Vintage Books.

Alcoff, L.M. (2006). *Visible Identities - Race, Gender, and the Self, Ed.*: Oxford University Press.

Anderson, H. (1997). 'Self: Narrative, Identity, and Agency'. *In:* Anderson, H. (ed.) *Conversations, Language and Possibilities* New York: Basic Books. Chap. 10, pp. 211-234

Anderson, R. and Braud, W. (2011). *Transforming Self and Others Through Research - Transpersonal Research Methods and Skills for the Human Science and Humanities, Ed.*: State University of New York Press.

Arasanayagam, J. (2006). *'A Nice Burgher Girl', Ed.*: Social Scientists Association, Sri Lanka.

Argyris, C. (1999). *On Organizational Learning, Ed.* 2. Oxford: Blackwell.

Argyris, C. and Schön, D.A. (1978). *Organizational Learning: A Theory of Action Perspective. , Ed.* Reading, MA: Addison-Wesley.

Assagioli, R. (1965). *Psychosynthesis; a manual of principles and techniques, Ed.* New York,: Hobbs.

Assagioli, R., 1970, *Three psychosynthesis exercises*, Sound recording, Big Sur Recordings,, S.l.,

Assagioli, R. (1973). *The act of will, Ed.* New York,: Viking Press.

Berne, E. (1970). *Sex In Human Loving, Ed.*: Penguin books.

Berry, T. (2006). *Evening Thoughts - Reflecting on Earth as Sacred Community, Ed.*: Sierra Club Books.

Blackmore, S.J. (1999). *The meme machine, Ed.* Oxford: Oxford University Press.

Byrne, R. (2006). *The Secret, Ed.*: Atria Books/Beyond Words.

Dawkins, R. (2006). *The Selfish Gene, Ed.* 30th anniversary. Oxford ; New York: Oxford University Press.

Drake, D.B. (2015). *Narrative Coaching - Bringing Our New Stories to Life, Ed.* Petaluma, CA: CNC Press.

Ekman, P. (2003). *Emotions Revealed - Recognizing Faces and Feelings to Improve Communication and Emootional Life, Ed.* 2004. New York: Henry Holt and Company, LLC.

Goffman, E. (1981). *Forms Of Talk, Ed.* Philadelphia: University of Pennsylvania Press.

Griffin, D., Shaw, P. and Stacey, R.D. (1998). 'Speaking of Complexity in Management Theory and Practice

Bibliography

Complexity and Management Centre, Business School, University of Hertfordshire'. in *Organization - The interdisciplinary journal of organization theory and society*, Vol **5** (3): pp 315-339.

Halifax, J. (1988). *Shaman : The Wounded Healer, Ed.*: Thames & Hudson.

Hanh, T.N. (1997). *Breathe! You Are Alive - Sutra on the Full Awareness of Breathing, Ed.* New Delhi: Full Circle Publishing.

Hanh, T.N. (2009). *Sunshine and Green Leaves - The Essential Writings, Ed.*: Jaico Publishing House.

Hill, N. (1973, 2013). *Think and Grow Rich, Ed.*: Rise of Douai.

Holman, P., Devane, T. and Cady, S. (2007). *The Change Handbook, The definitive Resources on Today's Best Methods for Engaging Whole Systems, Ed.* San Francisco: Berrett-Kohler Publishers, Inc.

Ladkin, D. and Spiller, C. (2013). 'Essay: Authentic leadership: clashes, convergences and coalescences'. *In:* Ladkin, D. & Spiller, C. (eds.) *Authentic Leadership: Clashes, Convergences and Coalescences*. Edward Elger. Chap. 1, pp.

Lakoff, G. and Johnson, G. (1980). *Metaphors We Live By, Ed.* Chicago, London: The University of Chicago Press.

Legoo, C. (2004). 'Narrative Inquiry: Honouring the Complexity of the Stories We Live'. in *Brock Education: A Journal of Educational Research and Practice* Vol **14** (1): pp 97-111.

Levant, R.F. (1996). 'The New Psychology of Men'. in *Professional Psychology: Research and Practice*, Vol **27** (3): pp 259-265.

Lieblich, A., Tuval-Mashiach, R. and Zilber, T. (1998). *Narrative Research: Reading, analysis and interpretation, Ed.*: Thousand Oaks, CA: Sage.

Lincon, Y.S. and Guba, E.G. (2000). 'Paradigmatic Controversies, Contradictions and Emerging Confluences'. *In:* Denzin, N.K.L., Y. S. (ed.) *Handbook of Qualitative research*. 2 ed.: Thousand Oaks, CA.: Sage. Chap. pp. p163-188

Luft, J. (1982). 'The Johari Window: A Graphic Model of Awareness in Interpersonal Relations'. in *Reading Book for Human Relations - NTL Institute*, Vol pp

Mason, B. (1993). 'Towards Positions of Safe Uncertainty'. in *Human Systems: The Journal of Systemic Consultation and Management.* , Vol **4** pp 189-200.

Mattingly, C.F. (1998). *Healing Dramas and Clinical Plots: The Narrative Structure of Experience, Ed.* Cambridge: Cambridge University Press.

Mcardle, K.L. (2002). 'Establishing a Co-operative Inquiry Group; the Perspective of a 'First-Time' Inquirer'. *In:* Reason, P. (ed.) *Special Issue:*

Bibliography

The Practice of Co-operative Inquiry (in) Systemic Practice and Action Research (Vol 15 Issue 3). Kluwer Academic Publishers-Plenum Publishers. Chap. pp. 177-189

Mckardle, K., L (2008). 'Getting in, getting on, getting out: On working with second-person inquiry groups. '. *In:* Reason, P.B., Hilary (ed.) *Sage Handbook of Action Research: Participative inquiry and practice* 2ed.: London: Sage Publications. Chap. pp.

Mcniff, J. (2007). 'My Story is My Living Educational Theory'. *In:* Clandinin, D.J. (ed.) *Handbook of Narrative Inquiry: Mapping a methodology.* Sage Publications. Chap. pp. 308-329

Meade, M. (2010). *Fate and Destiny - The Two Agreements of the Soul, Ed.* USA: Greenfire Press.

Meadows, D., H, Meadows, D., L and Randers, J. (1992). *Beyond the Limits: Confronting Global Collapse, Envisioning a Sustainable Future, Ed.*: Chelsea Green Publishing.

Miller, G.A., Wagner, A., Britton, T.P. and Girdley, B.E. (1998). 'A Framework for Understanding the Wounding of Healers'. in *Counselling Values,* Vol **42** pp 124-132.

Miller, G.D. and Baldwin, D.C.J. (2013). 'The Implications of the Wounded Healer Archetype for the Use of Self in Psychotherapy'. *In:* Baldwin, M. (ed.) *The Use of Self in Therapy.* Routledge, New York, London. Chap. pp.

Mishler, E.G. (1992). 'Work, Identity and Narrative: An Artist-Craftsman's Story'. *In:* Rosenwald, G.C. & Ochber, R.L. (eds.) *Storied Lives - The Cultural Politics of Self-Understanding.* New Haven & London: Yale University Press. Chap. pp.

Mitchell, D.W. (1976). 'The Paradox of Buddhist Wisdom'. in *Philosophy East and West,* Vol **26** (1): pp 55-67.

Mosteller, S. (2014). 'Acknowledgement '. *In:* Nouwen, H.J.M. (ed.) *The Wounded Healer: Ministry in Contemporary Society.* Doubleday. Chap. pp.

Nathanson, S. (1989). *Soul Crisis: One Woman's Journey Through Abortion to Renewal, Ed.* New York: Signet.

Nussbaum, M.C. and Glover, J. (1995). *Women, Culture and Development, Ed.*: Oxford University Press.

Phelon, C.R. (2004). 'Healing Presence in the Psychotherapist'. in *The Humanistic Psychologist,* Vol **32** pp 342-356.

Pinker, S. and Mehler, J. (1988). *Connections and symbols,* Ed 1st MIT Press, MIT Press, Cambridge, Mass.

Riessman, C.K. and Speedy, J. (2007). 'Narrative inquiry in the Psychotherapy Professions: A Critical Review'. *In:* Clandinin, D.J. (ed.) *Handbook of*

Bibliography

Narrative Inquiry : Mapping a Methodology. Sage Publications Inc. Chap. 17, pp. 426-456

Rogers, M. (2012). 'Contexulalising Theories and Practices of Bricolage Research'. in *The Qualitative Report*, Vol **17** (48, Teaching & Learning 3): pp 1-17.

Rosenwald, G.C. and Ochber, R.L. (eds.) (1992). *Storied Lives - The Cultural Politics of Self-Understanding,* New Haven & London: Yale University Press.

Rozenthuler, S., (2012). *Life Changing Conversations - 7 Strategies for talking about what matters most*, Ed Watkins Publishing - London,

Schafer, R. (1981). 'Narration in the Psychoanalytical Dialogue'. *In:* Mitchell, W.J.T. (ed.) *On Narrative*. Chicago: University of Chicago Press. Chap. pp.

Strgar, W. (2012). *Opening up to Healing*. *Elephant Journal* [Online]. Published on Available: http://www.elephantjournal.com/2012/05/opening-up-to-healing/ [Accessed 2012-05-06].